

REPORT

OF THE

ROYAL NORMAL COLLEGE

AND

ACADEMY OF MUSIC FOR THE BLIND

UPPER NORWOOD, LONDON

for 1877

Patron

HER MOST GRACIOUS MAJESTY THE QUEEN

Vice-Patrons

H.R.H. THE PRINCE OF WALES, K.G. | H.R.H. THE PRINCESS OF WALES

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H.R.H. THE PRINCESS LOUISE (MARCHIONESS OF LORNE)

President

HIS GRACE THE DUKE OF WESTMINSTER, K.G.

Office

AT THE COLLEGE, WESTOW STREET, UPPER NORWOOD, S.E.

1878

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REGULATIONS FOR VISITING THE COLLEGE.

The College is open to public inspection every TUESDAY at 3 P.M. Subscribers and friends who may wish to visit the Institution at other times, may obtain Cards of admission on application to the Principal at the College.

The College is situated at Upper Norwood. The entrance is in Westow Street, near the Crystal Palace High Level Station. An outline Map showing the position of the College, and of the different Railway Stations in the neighbourhood, will be found on the Cover of this Report.

INFORMATION FOR INTENDING CONTRIBUTORS.

Annual Subscriptions, Donations, and Legacies are earnestly requested, and will be thankfully received by the Hon. Treasurer and by the Principal at the College.

Cheques and Post Office Orders should be crossed, and may be drawn in favour of the Hon. Treasurer, Sir Rutherford Alcock, K.C.B.; or the Principal, F. J. Campbell, Esq., Royal Normal College, Westow Street, Upper Norwood, S.E.

A form of Bequest, recommended to those who may be disposed to assist the Institution by Will, may be found on the inside of the cover of this Report.

The Principal of the College will be happy to furnish further information, and to forward copies of this Report, and various papers, to all who desire details regarding the work of the College, or who may be willing to assist in bringing its claims under the notice of the Public.

ROYAL NORMAL COLLEGE AND Academy of Music for the Blind.

PATRON.

HER MOST GRACIOUS MAJESTY THE QUEEN.

VICE-PATRONS.

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H. R. H. THE DUKE OF EDINBURGH, K.G.
H. R. H. THE PRINCESS LOUISE (MARCHIONESS OF LORNE).

PRESIDENT.

HIS GRACE THE DUKE OF WESTMINSTER, K.G.

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The Most Noble the Marquis of Lorne, K.T., M.P.
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T. R. Armitage, Esq., M.D. The Right Hon. W. H. Smith, M.P.

GENERAL COUNCIL.

Anderson, Mrs. (<i>Pianist to Her Majesty</i>).	Macfarren, G. A., Esq. (<i>Principal of the Royal Academy of Music</i>).
Armitage, E., Esq., R.A.	Miner, C. A., Esq.
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Miall, Arthur, Esq.	West, Lieut.-Col. The Hon. W. E. Sackville.

And all Members of the Executive Committee.

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J. F. BRIDGE, Mus. Doc.

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FREDERIC HETLEY, Esq., M.D.

HON. SOLICITORS.

Messrs. SHAEN, ROSCOE, & MASSEY.

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FRANCIS J. CAMPBELL, Esq.

LADY SUPERINTENDENT.

Mrs. F. J. CAMPBELL.

AUDITORS.

Messrs. WAGSTAFF BLUNDELL, BIGGS, & Co.

HON. SECRETARY.

Major CAVENDISH FITZROY.

BANKERS.—Messrs. BARCLAY, BEVAN, & Co., 54 Lombard Street, E.C.
Messrs. RANSOM, BOUVERIE, & Co., 1 Pall Mall East, S.W.

OFFICE:

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND,
Westow Street, Upper Norwood, S.E.

LOCAL COMMITTEES OF THE COLLEGE.

BRISTOL AND CLIFTON.

Chairman—MARK WHITWELL, Esq.

Hon. Treasurer { W. H. HARFORD, Esq.
SIR W. MILES & Co.'s BANK.

Hon. Secretary—JOHN COLLIE, Esq., 6 Windsor Terrace, Clifton.

DUNDEE.

Chairman—

Vice-Chairman—PROVOST COX.

Hon. Treasurer—ROBERT MCGAVEN, Esq., of Balumbie.

Hon. Secretary—JAMES PATERSON, Esq., 15 Ward Road.

EDINBURGH.

Chairman—SIR ALEXANDER GRANT, ¹Bart., LL.D.

Hon. Treasurer—JOHN GIFFORD, Esq., National Bank.

Hon. Secretaries—J. BURN MURDOCH, Esq., Greenhill Lodge, Morningside.

JOHN P. COLDSTREAM, Esq., W.S., 5 East Castle Road, Merchiston.

GLASGOW.

Chairman—SIR JAMES WATSON.

Hon. Treasurers { JAMES A. CAMPBELL, Esq., LL.D.
W. A. ARROL, Esq.

Hon. Secretary—ROBERT JAMESON, Esq., Jun., 149 St. Vincent Place.

MANCHESTER.

Chairman—OLIVER HEYWOOD, Esq.

Hon. Treasurer—JOSEPH SEWELL, Esq.

Hon. Secretary—JOHN DUFFIELD, Esq., Essex Street.

PENGE AND ANERLEY.

Ladies' Committee.

Miss BEAMISH, Sunbury, Thicket Road.

Mrs. O. H. COLVEN, 3 Weighton Road.

Miss DE LA MARE, The Roystone.

Miss HALL, Elm View.

Mrs. HALSEY, Woodlands.

Mrs. HERSEK, Beverley Road.

Miss JACKSON, Sussex Lodge.

Miss LAMBERT, Melbourne Lodge.

Mrs. McANALLY, The Vicarage.

Mrs. McDONNELL, Sunbury, Thicket Road.

Miss McDONALD, 5 Weighton Road.

Miss McQUEEN, Derwent Road.

Mrs. MIRRYLEES, Rocklands.

Mrs. MOON, Whitecomb Lodge.

Mrs. OSMOND, Netherton.

Mrs. RUSSELL, The Hollies.

Mrs. STAPLEY, Seymour Villas.

Miss TETLOX, Seymour Villas.

Contributions will be thankfully received by the Treasurers and Hon. Secretaries of the above Committees to assist eligible blind youths from their respective localities to obtain an education at the College.

REPORT

OF THE

COMMITTEE OF MANAGEMENT

for the Year 1877.

MUCH progress of a satisfactory kind has been made during the past year, both as regards the extended usefulness of the College by the increased number of its pupils, and the diminution of the building liabilities.

At the date of our last Report the number of pupils was 62. During the year 38 permanent pupils have been received, 11 have completed their course and left the College, and 7 are absent from various causes, making the present attendance 82.

Our income from pupils, annual subscriptions, donations, &c., during the year has amounted to £3,886 15 11
and there is still due for

pupils £341 16 0

Our general expenditure for board,

tuition, &c., has been 4,781 13 1
showing a deficiency under this head of 894 17 2*

* This deficiency will be reduced by the amount of £341. 16s., which is still due for pupils.

For our building and outfit account we have received £5,245. 4s. 0d., which has been expended as follows:—

Payment on Building Account	£2,886 10 8
" for Piauofortes	435 4 8
Interest on Mortgage	333 5 8
" to Builders	181 2 11
" on Loan from Bankers	41 12 10
Furnituro, Linen, &c., Alterations, &c., and School Appliances	113 6 9
Office Expenses, Pnblic Meetings, Printing, Advertising, and Salary of Secretary and Clerk	485 6 11
Payment to meet deficiency of previous year . .	698 5 9
Making a grand total of	<u>£5,174 16 2</u>
Leaving a balance in hand of £70. 7s. 10d.	

The following statement will show our financial position on January 1, 1878:—

LIABILITIES.	
Loan from Bankers	£1,000 0 0
Due to Builders	1,700 0 0
" Hot Water Engincers	250 0 0
" Pianoforte Manufacturers	430 0 0
	<u>£3,380 0 0</u>
ASSETS.	
Balance at Bankers'	£50 10 8
In hands of Principal	125 0 0
Due for Papils	341 16 0
Total Assets	517 6 8
Total amount needed to free the Committee from present liabilities	2,862 13 4
	<u>£3,380 0 0</u>

If these liabilities can be once met, as the Committee earnestly trust they may, by a final payment

during the course of the year 1878, the future of the College is full of promise and encouragement.

To make the College as nearly as may be self-supporting, the Committee have made reductions in the expenditure, by dispensing with an office in London, and otherwise adopting the most rigid economy in every item of outlay, compatible with the efficiency of the service; trusting to the interest already shown in the work of the college over a large area, to supply the place of agencies and other means of publicity which entail great expense.

With reference to the educational arrangements of the College, and the evidences of satisfactory progress, both as regards those who are still under tuition, and the pupils who have completed their course, the fullest detail will be found in the annexed instructive Report of Mr. Campbell, the Principal of the College, to which the Committee would earnestly invite the attention of all subscribers and friends of the institution. They would more especially desire that the detailed account of the musical education, now thoroughly matured, should be read by all who are interested in the education of the Blind, and the best mode of fitting them to become independent by their own exertions. As regards the future employment of the pupils of the College, both male and female, the Report of the Principal at page 11 is most satisfactory, and full of encouragement. Notwithstanding the unfavourable state of trade which has reacted on all occupations during the past year, out of 11 pupils who left the College in that period, 9 are already well employed; while the 19 mentioned in his previous report have had continued success.

The Report by the Rev. J. Riee Byrne, Her Majesty's Inspector of Schools, and of Dr. J. F. Bridge, Organist of Westminster Abbey, which will be found at pages 36 and 39, fully confirms the favourable inference to be drawn from the above facts as to the thoroughness and efficiency of the tuition afforded in the College.

Reference to the List of Subscribers will show that the Duke of Westminster, Dr. Armitage, and Mr. Gardner have again been large contributors to our funds ; and while these pages were in course of preparation, another warm supporter of the College, the late Mrs. Benzon, bequeathed to the College the sum of £500, three valuable pianos, and her collection of music. It is especially gratifying to the Committee that friends who are so thoroughly acquainted with the work of the College should again come forward and give it their liberal support.

The thanks of the Committee are also due to Messrs. Broadwood & Sons, who continue in various ways to render valuable aid to their work.

This report ought not to conclude without reference to the visit of H.R.H. the Princess Louise, Marchioness of Lorne, who graciously consented to come to Norwood for the purpose of opening the College on the completion of the building in July last, and at the same time to examine in detail its working. Her Royal Highness was pleased to express her entire satisfaction at all she saw, and to allow her name to be added to the list of vice-patrons of the College.

PRINCIPAL'S REPORT

TO

THE EXECUTIVE COMMITTEE.

GENTLEMEN,

According to custom, I beg to present my Annual Report for 1877. On account of the continued necessity for strenuous efforts to free the College from pressing liabilities, the past year has been one of great anxiety and toil. I earnestly hope this paralysing burden may soon be removed.

Attendance.

Since the date of our last Report, we have had 105 Pupils on our books, including 14 who have been admitted since the Christmas holidays; 3 are absent on account of ill health, 1 for want of means, 1 for unsatisfactory conduct, 5 did not remain beyond the time of probation, 2 came only for temporary purposes, and 11 have completed their course—making our present attendance 82.

Employment.

Although the great depression in all kinds of business has made it unusually difficult to obtain work, of the 11 pupils who left during the year 9 are well employed; the other 2 are forming private connections as pianoforte tuners. The 19 mentioned in our last Report have had continued

success. One of our pianoforte tuners was informed by the firm where he was employed, that they would be obliged to reduce their staff until the revival of trade. During the week he called upon a neighbouring firm, tuned a specimen piano, and was immediately engaged. He left one situation on Saturday and entered upon the other the following Monday. Another young man was anxious to obtain a situation in the provinces. He applied to a well-known London firm for a recommendation, and a piano was selected for him to tune. Instead of the recommendation, they gave him a situation in their own establishment at 30s. per week. Since last June, one of our girls has been supporting herself by teaching music, another has been acceptably filling a good organist's situation for a year,* and five others are regularly employed as singers. Our pupils have had a number of engagements to furnish music for afternoon receptions, in which they have been very successful. We shall be glad to receive engagements for them either separately, or in concert. They can furnish solos, duets, trios, and quartetts for female voices, also part-songs for mixed voices.

* With the young lady organist, a quartett choir of our pupils has been engaged. The organist reads her music, and then writes the respective parts in the Braille notation. The singers look over their parts, they have a short rehearsal, and are then ready for the service. It is a practical illustration of the value of the Braille musical notation to the Blind. Anyone interested to learn more of the organist and choir, all of whom are blind and study the music in their own notation, can gain full information by applying to the Rev. Robert Taylor, Upper Norwood, S.E.

SCHOOL DEPARTMENT.

Teachers.

Miss M. C. GREENE.

Miss E. S. ADAMS.

Miss ADA PARKER.

Pupil Teacher . . . LIZZIE SCOTT.

We begin and close each day with simple devotional services. The recitations and lessons, with the exception of pianoforte classes, continue 45 minutes—15 minutes of each hour being devoted to recreation.

Each pupil is also required to spend an hour in the gymnasium for special gymnastic training.

Classes have received instruction in reading, writing, spelling, defining, Bible history, English grammar, analysis, declamation, objects, natural history, political and physical geography, physiology, natural philosophy, arithmetic, geometry, and calisthenics.

In the evening, all the pupils are required to listen to well-selected historical and general reading, and for this purpose they are arranged in classes according to age and ability.

Lectures.

Our Thursday Evening Lectures have been a source of profit and pleasure. Many friends have lectured to our pupils, and have thus given valuable aid to our work; their services have been highly appreciated.

Wednesday evening has been set apart for meetings of a general character, having for their object the mental, moral, and social improvement of our pupils

Apparatus and Appliances.

In the School Department additional apparatus and appliances are needed. 'There is probably no other field of knowledge in which blind children need so much help from special appliances, as that which is presented by the world of objects around them. Many things which become so familiar to ordinary children through their visual sense as not to need pointing out to them by their teachers, are wholly unknown to sightless ones until brought within the reach of their fingers.'

Our friends will render us a valuable service by contributing any of the articles in the following list:—

Prepared specimens of animals.	Shells and coral.
Models of animals.	Geometrical forms.
Fossils, or their models in plaster.	Models of machinery, vessels, &c.
The human skeleton.	Architectural specimens.
Anatomical specimens.	Busts of distinguished persons.
Mineralogical specimens.	

And in general any natural or artificial object that will serve for a lesson.

In addition to our collection of embossed books, we specially need a well selected library in ordinary type, containing books of reference, biography, history, travels, and general literature. If authors, publishers, and other friends, realised how much benefit they could confer on the Blind by gifts of books, our library would soon increase.

MUSICAL DEPARTMENT.

*Professors.**Singing.*

J. Q. WETHERBEE.

Organ.

E. J. HOPKINS.

Pianoforte.

FRITS HARTVIGSON.

Pianoforte, Choir, and Harmony.

F. J. CAMPBELL.

Professional Quartette.

MM. DEICHMANN, WIENER, HANN, DAUBERT.

Pupil Teachers.

AMELIA CAMPBELL.

JEANNIE DICK.

HANNAH CARSON.

Music Readers.

Miss I. O. M'INTOSH.

Miss I. MORGAN.

W. STOCKS.

The completion of our new building, with its carefully planned arrangements, the erection of our organs, and the purchase of an additional number of pianos, has enabled us during the past year to perfect the organisation of our musical department.

In 1876 the methods of instruction used in our School Department were explained; in our present report we will endeavour to give detailed information in regard to the musical instruction. Music is too often regarded as a mere technical art. As a profession it requires as much brain power as the study of mathematics, languages, or the natural sciences. Our musical instruction in its several branches of harmony, pianoforte, organ, and vocal culture, is addressed to the *mind*, and not merely to the *ear*. This is the only possible method by which musical training can be made of practical use to the Blind.

Musical instruction should be both technical and æsthetic, the latter can only be attained through becoming conversant with such standard works as are acknowledged models of grace and beauty. For both these departments instruction is provided in direct, and indirect lessons.

For direct instruction in each branch, we have an able Professor, several assistants, practising monitors, and a music reader, which places our pupils on an equal footing with sighted pupils in other schools of music.

The indirect instruction is equal in importance to the direct, and the latter is by no means complete without it. It is gained in the concerts and recitals, which familiarize the pupil with the best works of the great masters, and render their musical culture more comprehensive.

Pianoforte and Organ Recitals.

During the year, Mr. Hartvigson has given two pianoforte recitals each week, and Mr. Hopkins one for the organ. These gentlemen have exercised great care in the selection of the materials for their recitals, and have systematically analysed and performed the best works for their respective instruments.

I cannot speak too highly of their zeal and ability; they have given much extra time and thought to our work, for which they have our best thanks and will long enjoy the gratitude of their pupils.

The influence of the recitals on the pupils is threefold :—First, it makes them acquainted with musical literature ; second, it awakens and develops taste and criticism ; third, it arouses their ambition and calls forth all their powers.

The following summary of our pianoforte recitals shows the character and importance of this part of our work. In 109 general recitals and 52 teaching recitals, 645 different pieces have been performed ; of these 208 have been repeated, making 853 different performances. The programmes will be found at Appendix E.

The Organ Recitals have included a great variety of works by

Bach—Handel—Haydn—Mozart—Beethoven—Mendelssohn—
Spohr—Smart, and others.

Pupils' Recitals.

Several times during the term the pupils of each teacher are required to give a recital ; the pieces and studies are not specially prepared, they are selected from the regular routine of study, the object being to show the progress of each pupil. (For Programmes given during the past month, see Appendix F.)

Once a week we have a rehearsal under Mr. Hopkins' direction, in which he carefully accompanies on the organ the songs, duetts, trios, and quartetts which have been learned.

Chamber Concerts.

The programmes (see Appendix G) will indicate the character of our classical Chamber Concerts. The

artists who have so kindly given their services have contributed much to the pleasure and improvement of our pupils. To them, and the gentlemen of the quartett, our best thanks are due.

St. James's Hall Concerts.

At our first Annual Orchestral Concert, March 16, 1877, the pupils were assisted by Herr Hensehel, Herr Dr. Joseph Joachim, Mr. Frits Hartvigson, Mr. Henry Petri, and a grand orchestra under the conductorship of Mr. August Manns. The programme included the Seventh Symphony and Violin Concerto by Beethoven, Pianoforte Concerto by Tschaiowsky, and other interesting works.

The second Annual Concert will be given in St. James's Hall the first week in December.

General Musical Privileges.

The College is conveniently situated near two principal lines of railway, and through their connections we have easy access to all parts of London. This enables us to bring our pupils under all the varied musical influences of this metropolis. But we should specially mention the musical advantages of the Crystal Palace, where there are good musical performances every day, several symphonies each week, and an annual series of Saturday Classical Concerts unsurpassed by any in the kingdom.

METHODS OF INSTRUCTION.

Many parents and friends of blind children, also teachers of music in other institutions, ask for infor-

mation in regard to the musical instruction of the Blind. As it is impossible to answer their letters in detail, the following practical suggestions are offered to meet these enquiries:—

Position.—In regard to teaching it is impossible to lay down rules of universal application; the skilful teacher will adapt himself to the individual requirements of his pupils. The teacher, not only in his first lesson but during his whole course of instruction, should impress upon the pupil the necessity of a proper and graceful position. There is usually much difficulty in establishing a good position of the hand, wrist, and arm; constant vigilance is necessary to prevent the formation of bad habits.

The following preliminary exercises will be useful:

1. Place one hand and part of the arm upon a table; extend it to the utmost; draw the fingers towards you so that each one rests upon the tip. Do not bend the finger so much as to bring the nail in contact with the table, or the finger will slip when set in motion, nor place the extreme finger joint slanting outwards, or it will sink in and cause a motion in that part of the finger at every stroke.

Preliminary Exercise.—*The first finger joint must be perpendicular;* move the thumb (marked as the first finger) nearer to the second finger, hold it straight, keep the other fingers well apart, the palm firmly down; *by no means raise the knuckles,* rather depress that of the second finger, but do not let the knuckle of the fifth finger sink down.

Lift the finger as high as you can; keep it well

bent and draw it towards you; *now let it fall*; be sure that you do not press it down; the finger must fall like a hammer on a loose hinge, exactly like the hammer of the *piano action*.

Let the strokes be given regularly, but not in too quick succession. If the finger falls correctly, you can hear a peculiar tap; if you do not hear it, the movement is surely wrong. Thus each finger must be tried. By this means the stiffest fingers, if not made so by *age* and hard labour, can be made pliable.

2. Move two fingers alternately many times, while all the others rest in the aforesaid position. Let there be at first a little pause between each stroke; while one finger is uplifted the others rest *lightly* upon their tips. The thumb is kept straight and level, striking with its side. As soon as the fingers act freely, accelerate the movement till they rise and fall without interruption.

First Lesson.—Let the pupil begin his practice at the piano by playing the five notes from C to G, and back again, consecutively. The fingers must be well raised above the keys, and must be moved only in the joints which connect them with the hand; the other two joints must neither be contracted nor extended, the rounded position of the finger must be maintained throughout. The thumb must also be moved from the joint which connects it with the hand without causing any motion in the hand itself. The unemployed fingers must be kept at an equal distance from the keys, and not allowed to touch them before

striking. This exercise should be practised until the pupil is able to make any finger press down the key under it, without disturbing the position of the other fingers.

Rhythm.—After making the pupil thoroughly understand that the object of rhythm is to measure the length of musical sounds, teach him to construct simple rhythmical exercises on the five notes. With the various modifications of rhythm, repeat each note until the measure is full, thus:—No. 1. C, a whole note, D, a whole note, E, a whole note, &c. No. 2. C, two halves, D, two halves, &c. No. 3. C, four quarters, &c. No. 4. A half and two quarters. No. 5. Two quarters and a half. No. 6. Quarter, half, and a quarter. No. 7. Play preceding exercises with the left hand. No. 8. With both hands. No. 9. Test the knowledge of the pupil by making him play a different rhythm in each hand; for this purpose any of the foregoing exercises may be combined.

Instruction Books.—The pupil should now begin some good instruction book as Hiinten, Knorr, Peter-silea, or Bertini. He should be taught the Braille Musical Notation, and required to write the exercises. It is also of great importance to have at least the first part of the instruction book embossed in the ordinary notation, if the blind pupil is to become a successful teacher of sighted persons.*

* It has long been my intention to publish a small Instruction Book for the Piano. It will be arranged with the view of aiding the blind teacher when instructing sighted pupils. The materials have long been in hand, and I hope in the coming summer to find the necessary leisure to prepare it for publication.

Reading and Analysis.—The pupil must not only play the exercises, but carefully read them aloud without striking the notes. For example, take Exercise No. 1, Hünten's Instruction Book. First measure, C in 3rd space, a whole note; second measure, E in 4th space, a whole note; third, D on 4th line a half and G above the staff a half; fourth, G above the staff a half, and E in 4th space a half. Fifth measure same as the first; sixth as the second; seventh as the third; eighth, C in 3rd space a whole note. The pupil should point out which measures are alike, as the first, fifth, and eighth, second and sixth, third and seventh. The construction of each exercise should be carefully examined, the pupil should point out each phrase, section, and period. This may seem very tedious, but if such a course is systematically pursued the future progress will amply reward the teacher for his pains.

When the elementary exercises in Hünten's or Knorr's Instruction Book have been thoroughly mastered, we usually take Bertini's, beginning at the seventh lesson, and at the same time begin the preparation of the hand for striking chords. This is a matter which requires special care in the outset, if the Blind are to attain anything like freedom in the use of their hands. Even at this early stage, the pupil should lift the hand well from the keys and strike from the wrist, first single notes, then thirds and sixths.

Study of Scales.—When the seventh and eighth lessons are completed, careful attention being given to

the reading and phrasing, as well as the playing, of each number, the pupil should be taught to form the major scale, and regular scale practice should begin. The fingers should be well raised and never allowed to rest upon the keys. The learner should clearly understand that a gradual motion of the hand is necessary to carry the fingers along the keyboard. The thumb should be made to travel with the fingers, and thus avoid the sudden spring of the hand at each succeeding change. The Blind often fall into the very bad habit of allowing the fingers to drop upon the keys after each change, but this involves a double motion, which retards their progress, makes their playing uneven, and in the end prevents their attaining rapid execution.

Formation and Practice of the Triad.—The pupil should learn the technical names of each note of the scale, and form the triads. Each chord should be struck a number of times, the hand always being lifted well from the keys. He should give the name and position of each triad, thus:—tonic triad quint position, tonic triad octave position, &c. The seven triads of the scale should be treated in a similar manner, and each succeeding scale as it occurs in the regular course of practice. This treatment of triads prepares the pupil for the study of harmony.

Course of Instruction.

The following is a brief outline of our course of study for the piano. This outline only applies to the

technical part of the work. The selection of pieces must depend upon the ability and requirements of the pupil, and also the talent and artistic power of the teacher. As a rule, we use Hüntens's, Knorr's, Petersilea's and Bertini's Instruction Books, with Plaidy's Technical Studies, many miscellaneous exercises drawn from a great variety of sources, with some of my own that have a direct bearing on the special difficulties the Blind have to overcome in acquiring a proper technic. We rarely take a pupil beyond the 24th lesson of Bertini's Instruction Book. When they have completed the 10th (sometimes the 12th) lesson, we begin Duvernoy, Op. 76. By the time these are finished the pupil is usually prepared to begin Op. 821 of Czerny, with Clementi's* Sonatinas, Op. 36. Then follow the Sonatinas of Kuhlau, Siess, and many miscellaneous pieces. After this much depends on the ability and industry of the pupil. Of Czerny we use Ops. 299, 337, 740, 365; Cramer, Op. 100; Moschelles, Op. 70; Tausig's Clementi Gradus ad Parnassum; Bach's Preludes and Fugues; and Kullak's Octave School. With these a judicious selection of pieces is made from the old and new schools of music.

Importance of Good Teaching.

The career of sighted persons is often circumscribed by defective training in childhood. If such are the results with the seeing, with the Blind the

* Among many others, the following have been published in Braille for the Blind: Clementi, Op. 36; Czerny, Ops. 821, 299, 337; Cramer, Op. 39; Kuhlau, Ops. 20, 52, 55, 59, 88.

evil effects must be much greater. When the Blind have once contracted bad habits it is difficult, I may say almost impossible, to entirely overcome them. This conclusion is based upon personal experience. In childhood I entered upon the study of music with a zeal that knew no bounds. I was ready for any amount of work, even the most tedious drudgery. Unfortunately the school where I was educated employed a teacher who was a good violinist, but not a pianist. By the time I was sixteen years of age, I had contracted a technique so faulty that years of painstaking study, under the guidance of the best teachers, were scarcely sufficient to overcome the defects. This sad disappointment in the loss of the best years of my life, has exerted a controlling influence in all my endeavours to obtain a thorough training for the Blind from early childhood.

Institutions for the Blind, even if their means are limited, can have at least good *elementary* musical instruction. In the first instance this may not produce so much effect on the public, as choruses which have merely been learned by ear. But in the end such a course would promote the truest interests of the Blind, and insure a more liberal support. It is far better for a blind man to be a *good mechanic*, than a *poor musician*. Bad musical training in childhood unfits him for both; he will not be happy afterwards to work at a trade, and his early training will make it almost impossible for him ever to attain anything creditable in the musical profession. It is sometimes urged that it is extravagant to employ the best

teachers for poor blind children. But it is more extravagant to spend money in a way that *unfits*, rather than *fits* them, for useful independence. *A practical education is a blind man's capital.* The time is coming when the friends of education will recognise the claims of blind children to a good practical education, the very best of which they are capable.

Study and Practice.

Although good teaching is indispensable, no amount of teaching, even the best, can take the place of regular, intelligent study and practice. In the literary and musical departments each lesson is carefully marked, and prizes given at the end of the term, but we rely mainly upon making our pupils thoroughly intelligent in regard to the importance of a well-considered, systematic division of time. Each pupil is trained to plan his day's work before entering upon it,—if he has three hours' practice he should decide how much time he will give to finger exercises, scales, studies, octave practice, new pieces, and finally to the review of pieces previously learned.

It is commonly supposed that the Blind are indefatigable in their efforts to learn, especially music. After many years experience, however, I am convinced that, owing to various causes, it requires more effort to obtain thorough *systematic* work from the Blind than from the same number of seeing persons. Teachers of the Blind not only require patience, tact, and ability, but they need a large reserve of enthusiasm to arouse and call into activity the dormant

faculties of their pupils. The large majority of our pupils are ambitious and anxious to improve, yet it is only by active personal influence that we obtain earnest, systematic work.

Elements of Success.

Unfortunately for the Blind, they are praised sympathetically for whatever they do. No matter how coarse and rude the effort may be, they are told 'it is marvellous,' and 'those with two good eyes should blush in comparison.' If a blind child whistles the tunes he hears on the hand-organ, runs after the band in the street, and above all grinds out a tune on an accordion, or some other simple instrument, it is immediately conjectured that he is a *genius*. Parents and friends who wish their blind children to achieve anything creditable in music as a profession, should carefully consider in the outset all the elements essential to success.

One of the greatest deprivations of blindness is the loss of the beautiful, early awakening of the mind through the sense of vision. The sighted child comes immediately in contact with the material world, and all around him acts powerfully to draw forth the energies of the mind. The same may be true of a little blind child, if he is trained to make the best use of the remaining senses in gaining a thorough knowledge of the world about him. The culture of the perceptive faculties, the power of reasoning, and the love of the beautiful should begin at the earliest moment.

As health is essential to success, the physical development of blind children should not be left to chance, but carefully provided for in the arrangements of each day. They should be early taught the use of dumb-bells, light calisthenics, military drill, and dancing.

As stiffness, awkwardness, and all distortions of the features detract from the best performances, free and graceful movements should be cultivated by every friend who observes the awkward motions of the Blind. Blindness should not be allowed to serve as an excuse; it is true kindness to conscientiously explain to them wherein their ways differ from the sighted, and *in childhood* make them clearly understand the effect their awkwardness produces, on all with whom they come in contact.

Whoever trains a blind child to use his fingers skilfully, either at work or play, is practically preparing him for pianoforte playing, while those who encourage him by foolish praise, to drum tunes on the piano, are unfitting him for proper musical study.

Even teachers of the Blind rarely understand how much can be accomplished without sight; they set the standard low, and only expect small results. They slowly feel their way in the dark as blind leaders of the Blind.

PIANOFORTE TUNING DEPARTMENT.

Master . . . J. Young.

The arrangements of this department are highly satisfactory. Mr. Young, whose services were

secured by the recommendation and co-operation of Messrs. Broadwood, is not only a good teacher but a skilful mechanic, and thoroughly conversant with pianoforte making in all its details.

Pianoforte tuning is one of the best employments for the Blind, but I cannot urge too strongly the necessity of *thorough* training. If we ask the public to employ blind workmen, they must serve a regular apprenticeship, and fit themselves to do *good* work. The Blind will all be eager to press into the business, and unless great care and firmness be exercised the country will soon be filled with bad workmen, which would prevent those who are really efficient from getting employment.

‘Owing to the fact that there is but one blind person to one thousand seeing persons, it is a difficult matter to educate the community to discriminate between competent and incompetent blind workmen. A man possessing sight may do his work badly, yet this would not hinder another seeing man from getting employment. But let a blind man attempt to tune or repair a piano and fail, and it is impossible for another blind man, however capable, to secure work in the vicinity.’

To enable the Blind to become efficient pianoforte tuners, it is absolutely essential that they should work a number of hours daily, under suitable tuition, for a period of at least three years. A few are able to succeed in a shorter time, but these are exceptions. Even if a good ear and other requisites are possessed, long practice is necessary to bring the muscles of the wrist and hand under control.

Certificates.—Great care is exercised in granting certificates. Even after the College authorities are thoroughly satisfied, it is our rule to have the report of disinterested authorities who examine the work. *None but those possessing such certificates are entitled to offer themselves as tuners who are recommended by the College.*

The outside work for this department has increased during the year. We shall be glad if our patrons and friends will aid us in this way.

Orders should be addressed to Mr. J. Young, College for the Blind, Upper Norwood, S.E.

PLAYGROUNDS.

The grounds around the school building are divided into five terraces. These are an important feature in our arrangements, forming natural boundaries between the playgrounds of the different ages and sexes. The broad walks around the building and on the terraces, with a fine outdoor gymnasium, and the large playground recently finished in the meadow, afford good facilities for physical training. The new playground is a level lawn 100 yards in length, 50 yards in breadth; it is without obstructions of any kind, so that the pupils can run and play with perfect freedom. It is bounded on every side by a broad, well-defined walk, which separates it from the trees and hedges, and indicates to the foot that danger is beyond.

HOME TEACHING SOCIETY.

During the year Mr. G. Martyn Tait, the Secretary of the Home Teaching Society, has continued to give us valuable aid by furnishing information of young blind persons and children, not only in the metropolis, but also throughout the kingdom.

CONCLUSION.

In conclusion, I beg to express my grateful appreciation of the courtesy, sympathy, and cordial support which has been extended to me, by the Executive Committee.

I also take great pleasure in bearing testimony to the untiring zeal and fidelity of the professors, teachers, and officers. The year has been one of diligent labour on the part of both teachers and pupils, and their faithful work has been rewarded by good progress.

F. J. CAMPBELL, *Principal.*

APPENDICES.

APPENDIX A.

RULES AND TERMS FOR THE ADMISSION OF PUPILS.

1. The College is open to the young of either sex and of any rank, but only those will be received as pupils who, in the opinion of the Principal, show sufficient ability to render it probable that by instruction they can be rendered capable of self-support.

2. As without previous trial it would in many cases be difficult to determine whether an applicant for admission has sufficient capacity for the kind of education given at the College, candidates will first be received as *probationers* for a period of three months or less. If, at the end of that period, they are found to possess adequate ability, they may become permanent pupils.

3. The expenses of maintaining a pupil at the College may either be defrayed by the parents or friends of the pupil, or he may be nominated to a 'Scholarship,' subscribed for by individuals, corporations, or local committees organised for the purpose, in any town or neighbourhood.

4. Although the College is a Charitable Institution, and specially designed to benefit the poorer class of the Blind who are unable to provide for their own education or maintenance, its expenses are chiefly to be provided for by an average payment for each pupil, aided by a subscription list of general benefactors. Until this latter takes larger proportions, the actual expenditure has to be covered nearly wholly by the annual charge for the pupils subscribed for by individuals, corporations, or local committees.

5. The annual charge for pupils up to 13 years of age is £50 per annum; and over 13 years of age, £60 per annum.

6. For private pupils the terms will, in each case, be matter of special arrangement.

7. The charges for resident pupils include board, lodging, washing, and medical attendance; but not clothing or travelling expenses. Payments in all cases must be made for each term in advance. All cheques and Post Office Orders, in payment for pupils, should be sent to the Principal at the College. Reductions in these terms are made for specially eligible destitute candidates, according to the funds at the disposal of the Committee.

8. It is suggested that in the case of pupils sent as free scholars the parties so sending them may require that an agreement shall be signed on behalf of the pupils that, in the event of their subsequently earning a sufficient sum to repay the whole or part of the cost of their education, they should do so by instalments, such repayments to go towards the formation of fresh scholarships. A double advantage would accrue to the Blind from this arrangement; namely, a feeling of independence on their own part would be encouraged, and a fund would be secured for continuing the benefits of the Institution to others.

9. The School year will be divided into three terms:—The first term will begin on the first Thursday in October, and close on the 23rd December; the second term will begin on January 2nd, and close on March 31; the third term will begin on the 1st of April, and close on the first Thursday in August. The summer vacation will begin on the first Thursday in August, and close on the first Thursday in October. Except in cases of severe illness, the pupils are expected to be in attendance at the College on that day.

10. As it is of the utmost importance to keep up home ties between pupils and their families, it is desirable that all pupils shall spend at least the summer vacation with their parents or friends.

11. The use of tobacco in all forms is strictly forbidden. All pupils, without regard to age, during their connection with the College, must abstain from the use of tobacco either on or off the College premises.

12. The use of beer, wine, &c., is only allowed when ordered by the medical authorities of the College.

13. All pupils must be provided with strong clothes, either

new or in perfect repair, as in the lists, which will be supplied at the College on application, and their parents or friends will be required to renew the clothing when deemed necessary by the Committee.

14. In all cases the following form must be filled up by a duly qualified medical practitioner. The questions are not, however, put with a view to exclusion, but for information regarding the pupils:—

- (a.) Is the applicant totally blind, or, if only partially so, has he sufficient sight to enable him to follow any profitable employment?
- (b.) What appears to have been the cause of blindness?
- (c.) Has the applicant had the smallpox? Has he been vaccinated, and is there satisfactory evidence that the infection was complete?
- (d.) Has he had the measles, whooping cough, or scarlet fever?
- (e.) Has he been subject to epileptic or other fits?
- (f.) Is he free from scrofula or cutaneous disease?

(Signed) _____

15. In cases in which the pupil is not entirely paid for by his or her friends, the following engagement must be signed by two respectable householders, independent of the parents, and witnessed by the clergyman of the parish, or a magistrate, or by a member of a Local Committee:—

We, the undersigned, do jointly and severally engage, as long as

remains a pupil in the Royal Normal College and Academy of Music for the Blind, to keep him or her supplied with the stock of clothing required, as in the list furnished by the Committee; and, further, to take and remove

from the college during the vacations, or whenever required to do so by the Committee, and to pay all expenses of such removal, and, in case of death, all funeral expenses.

Dated this _____ day of _____

Signatures {

I hereby certify that I have witnessed the signatures of the above-named

and that the persons signing are respectable householders.

Minister of _____
 _____ Magistrate.

_____ Member of the
 _____ Local Committee of
 the Royal Normal College and Academy of Music for the
 Blind.

Dated this _____ day of _____

16. Applications and inquiries in regard to the admission of pupils should be addressed to the Principal, F. J. Campbell, Esq., Royal Normal College and Academy of Music for the Blind, Upper Norwood, S.E.

LIST OF CLOTHING.

FEMALE DEPARTMENT.

- 1 Sunday dress.
- 2 Week-day dresses.
- 1 White petticoat.
- 2 Coloured petticoats.
- 2 Flannel „
- 3 Undervests (flannel or merino).
- 4 Chemises.
- 2 Pairs stays (or whatever is worn in their place).
- 4 Bodices.
- 4 Pairs of drawers.
- 3 Nightgowns.
- 12 Towels.
- 8 Pocket handkerchiefs.
- 6 Aprons.
- 4 Pairs of stockings.
- 1 Pair best boots.
- 2 „ strong „
- 1 „ slippers or house boots.
- 2 Hats.
- 1 Sunday jacket.
- 1 Common ditto, or shawl.
- 1 Waterproof.
- 2 Pairs gloves.
- A sufficient quantity of neckties, collars, and cuffs.

- 1 Comb and brush.
- 1 Small toothed comb.
- 1 Nail brush.
- 1 Tooth brush.
- 2 Small bags for combs and brush.
- 1 Bag for soiled linen.

MALE DEPARTMENT.

- 1 Sunday suit.
- 2 Very strong week-day suits.
- 5 Shirts.
- 3 Night shirts.
- 6 Collars.
- 6 Pocket handkerchiefs.
- 5 Pairs dark worsted stockings.
- 1 Warm coat or cloak.
- 2 Hats or caps.
- 2 Pairs of gloves.
- 1 Pair of Sunday boots.
- 2 Pairs of very strong boots for week-day use.
- 1 Pair of slippers.
- Comb and hair brush.
- Small toothed comb.
- 2 Small bags for combs and brush.
- 1 Tooth brush.
- 1 Bag for soiled linen.

APPENDIX B.

REPORT OF THE REV. J. RICE BYRNE, ONE OF HER
MAJESTY'S INSPECTORS OF SCHOOLS, ON THE ROYAL NORMAL
COLLEGE FOR THE BLIND, UPPER NORWOOD.

To the President, Council, and Executive Committee.

My Lords, Ladies, and Gentlemen,—Having spent nearly three hours this morning in attending lessons given by the College Teachers to their respective classes, I am able to report more particularly of the Educational work than on a former occasion, and

—I have pleasure in saying it—more favourably than ever of the efficiency of the College as a place of instruction. I need scarcely say that I report on it not in my official capacity, but in the interest of the subscribers, with a view to assure them of the value of the institution to which they tender their support.

I found the scholars arranged in three divisions or classes, boys and girls together in the same. The third, or lowest, division consists of children who have been admitted into the College on an average within the last six months. The second are further advanced. The first, or highest, are the most forward of all and are, generally speaking, the oldest. These, again, are sub-divided into an upper and a lower section, and there is a teaching class and a still further classification of the scholars, as occasion may suggest, according to their attainments in the different subjects.

The subjects on which I heard lessons delivered were Arithmetic (Mental), Spelling, Grammar, Geography and Objects, Geometry, Natural Philosophy, and Natural History; besides which I listened to some of the senior pupils, whilst reading both prose and poetry; I heard poetry recited and I inspected specimens of their writing.

The Arithmetic lessons given by Miss Adams to the third and first divisions, simple as they were, were of their sort the most satisfactory I have ever heard given by any teacher in any school on that subject. Clear, sensible, rational, going at once to the principle and discarding rules, I confess to having felt some degree of shame when I thought how favourably this method contrasted with that in vogue in too many of the schools under Government supervision, where the object is rather to impart a knowledge of the rule than of the reason of it, and subtraction, for example, becomes simply a rule for 'taking the bottom line from the top.' The questions were clearly put by the teachers and repeated by the scholars selected, and the answers worked out aloud with a facility of thought and correctness of result which astonished me, when I remembered that but a few months ago many of these poor children were absolutely uninstructed and their minds were for ever working in the dark.

Grammar and Spelling (Miss Greene) were in their kind quite as satisfactory. I observed a terminology which in some respects was strange to me, but the teacher was far from being a slave to it, or the scholars from using terms they did not thoroughly under-

stand. How the difficulties of English spelling are overcome, as they are, by these blind scholars is a mystery to me, seeing that the sound of the word is an exceedingly unsafe guide to the correct spelling of it, and that the mental picture, which is so useful a help to sighted persons, is necessarily absent.

The Natural Philosophy lesson given by Miss Parker to the first division, and that on Natural History by Miss Adams to the second, were both of them extremely interesting. The facts of physics, after being stated, were illustrated by simple experiments. The long scientific terms were freely used alike by scholars and teacher and, when required, were explained to the bottom.

The third division were cleverly taught in Geography and Objects by Miss Scott, herself a pupil of the Institution, and a striking instance of the pitch of cultivation which may be attained to by blind persons when under proper instruction. Her scholars showed a creditable familiarity with the relative positions of places on the globe, and generally with the facts of Geography, as well physical as political.

The Euclid lesson (Miss Greene), first division, was actually amusing as well as interesting—the first time I have ever known amusement extracted from a subject of itself so dry and abstract. Lots were drawn for the propositions, and the scholar to whom any number fell, whatever it might be, had to exhibit his or her acquaintance with it, a little girl of tender age especially distinguishing herself.

After this I listened to a recitation of poetry by the second division (Miss Parker) which was remarkably well done, especially a piece repeated by another little girl, in which the notes of a bird were mimicked admirably; after that, again to reading by some of the junior scholars, and again by some of the elder ones, who read a passage of poetry to me with so much fluency as well as expression that, had I been listening with eyes shut, I should never have supposed they were following the characters with their fingers.

Among general observations I might make, it occurs to me to remark, firstly, upon the *order* maintained in class, order as complete, I might say as military in its strictness, as that of the best elementary schools I have visited in the course of my duty. Perfect silence, attention, readiness to answer when and not before appealed to, which is the *sine qua non* of success in an educational institution, and is the result of no ordinary exertions on the part of the

College authorities, especially of the Principal, whose beneficially despotic rule is felt in every corner of the Institution, to its exceeding great advantage. Secondly, on the remarkable ability shown by the female teachers—a fact so contrary to my experience on this head, as gathered from our own elementary schools, that I am tempted by it to suspend, if not to reverse, the decision I had previously come to, as to the superiority of men over women as instructors. Thirdly, that I do not recollect any institution of a charitable description such as this, in which there seemed to me so little that might have been better otherwise, unless it were that the ventilation of the class rooms is still susceptible of some improvement.

The College continues to extend and improve steadily from year to year, thanks in the main to the genius and energy of the one individual who is the moving spirit of it. In the interest of education I cordially wish it success, and sincerely hope that before long it may be found practicable so far to relax the conditions of the Code of Elementary Education as to include within its scope institutions for the instruction of the Blind, so that the benefit of an annual Government inspection and a Government grant may be conferred on a College like this, which does so much for one of the most necessitous classes of the community. At present it is only the accident of an immense misfortune which defeats, as it were, the intention of the Legislature by excluding them from their full share of that ‘sum of money which is annually granted by Parliament for Public Education’ (Art. I. New Code).

I have the honour to be,
My Lords, Ladies, and Gentlemen,
Your obedient servant,

J. RICE BYRNE.

The Cloisters, Westminster Abbey, S.W.

June 4, 1878.

F. J. Campbell, Esq.

Dear Sir,—The opportunity afforded me last week of testing the musical work done at the Royal Normal College for the Blind was an experience I shall not easily forget. In every branch there was evidence of thoroughness and care on the part of the teachers. I was particularly impressed by the performance of the vocal class in

Gade's charming cantata. Nothing could exceed the precision and taste with which the somewhat difficult music was rendered.

The pianoforte and organ playing also pleased me much.

I am sure, under your able direction, the College for the Blind will prove not only a great success, but a very great blessing to those whom it educates.

Yours very truly,

J. FREDK. BRIDGE, Mus. Doc. Oxon.;
Formerly Lecturer on Harmony, &c., at the
Owens College, Manchester.

APPENDIX C.

REPORTS OF PREVIOUS EXAMINATIONS.

Education Department,
Council Office, Whitehall.

June 23, 1873.

Dear Sir,—As you requested me, I have made a brief unofficial inspection of the College for the Blind at Norwood, for the purpose of determining its value as a place of instruction, from the point of view of an Inspector under the Committee of Council on Education.

Omitting the music, on which I am content to accept the highly favourable judgments passed by persons duly qualified to form an opinion on it, and the attainments of the students in the several branches of study, because time forbade my holding such an examination of them individually as would be satisfactory, I restrict myself to reporting to you the impressions produced on me by attending some of the ordinary College lectures, as for example on Geography, History, Physiology, Gymnastics, in the course of which I had an opportunity of observing the ability of the teachers, their acquirements, their methods, the results of their teaching, as shown by the students' answers, the text-books and apparatus, the time allotted to the different lessons, and the like, all of which we are accustomed to look upon as in their measure criterions of the efficiency of a school.

I noted, first, the presence of what I may call the proper educational *furor*, that passion for teaching on the part of the teachers, for learning on that of the students, which is one of the surest guarantees of educational success, without which instruction becomes perfunctory and unimpressive, and the memory is burthened with

facts, while the mind remains for the most part uneultivated. In this respect you contrast but too favourably with a very large proportion of our schools, moving, as they are accustomed to do, mechanically in a groove, within the narrow lines prescribed by the new code of education.

Secondly, I remark a *thoroughness* in the instruction you impart and your manner of imparting it, which at once commands the respect of everyone experienced in education, and is, I apprehend, all the more important in your case on account of the imperfectly educated condition of the scholars who come to your hand. Here again I may compare you to the disadvantage of too many of the charitable institutions of this country, in which the instruction given is at once pretentious and desultory, and the pupils are launched into the world but poorly armed for that very serious battle of life that lies before them.

Thirdly, may I be allowed to notice what is not, I believe, so much a peculiarity of your particular College as it is characteristic of education generally in the United States—you are eminently *practical*. What you impart to your scholars is intended not to be listened to only, but to be remembered; and not to be remembered only, but to be *used*. You put knowledge into their hands as a weapon for immediate and daily use, not to be stowed away as a curiosity in the recesses of the memory and forgotten, but to be brought out presently and continually as the means by which each one of your students is intended to earn his livelihood. About one-half of each of the lessons at which I have been present has been taken up in imparting information; the rest in drawing it out again by a succession of questions, so incisive, and bright, and searching, as to make it fairly impossible for any one fact touched upon not to have been impressed repeatedly on the attention of every member of the class.

I abstain from entering into details, confining myself to such general characteristics of your work as warrant me in awarding your College a very high position in the scale of efficiency according to the official standard, and anticipating from the institution of it the commencement of a new era in the history of the education of the blind in this country.

I beg to remain, Dear Sir,

Very faithfully yours,

J. RICE BYRNE,

Her Majesty's Inspector of Schools.

F. J. Campbell, Esq., Principal,
Royal Normal College and Academy of Music
for the Blind.

January 23, 1875.

Having carefully examined the students of the Royal Normal College for the Blind, I have much pleasure in vouching for the thorough soundness and excellence of the musical training they receive. In no case could I trace any leaning to that short and easy method which offers such temptations to teachers of the blind, of cultivating the peculiar aptness of the ear without explaining the principles of the art.

The vocal practice I found to be systematic, and carefully attended to. The piano-playing was excellent, and the players, even to the youngest, were able to describe, as if the book were open before them, the whole notation of the music played. It is impossible to overrate the importance of this method, because by it alone can the Blind become teachers of those who see.

The models of the various component parts of a pianoforte, in the department set aside for the training of tuners, pleased me very much, and I am not surprised to hear that some of the students of the College are already earning their living as thoroughly competent tuners.

Although hardly in my province, I cannot help saying that the same excellence which the system of musical teaching exhibited was traceable in all other branches of study, and it is quite certain that a good general education will make a man a better musician than he can possibly be if his mental development is narrowed within the limits of his special study.

I say with the utmost confidence that the Normal College is doing a great work, and deserves warm support.

(Signed) JOHN STAINER, M.A., Mus. Doc.

Sometime Examiner for Musical Degrees in the University of Oxford, and Examiner in Music for the Oxford Local Examinations.

Education Department,

Council Office, Whitehall:

January 23, 1875.

I have been present at two lectures on subjects selected by myself—the one Grammar, the other Geometry—with a view to test the efficiency of the instruction given by the ordinary teachers of the College, and I have again, as on a former occasion, been

amazed at the thoroughness of the methods and the success of the teaching generally.

I am confirmed in my impression that in this College, if nowhere else, the difficulties which are generally supposed to attend all attempts to cultivate the minds of blind persons are entirely overcome, and that this may fairly be recommended as a model for all institutions in this country which have for their object not merely to teach the Blind to read the Bible and to make mats and baskets, but to generally educate them as well as to specially instruct them in the one subject in which they might be expected to equal if not surpass sighted persons—that of music.

(Signed) J. RICE BYRNE,
H.M. Inspector of Schools.

Crystal Palace Science and Art Department:
April 6, 1876.

My dear Sir,—I have pleasure in complying with your request that I should state the impression made on me by the classes of the Royal Normal College for the Blind at Upper Norwood, of which you are Principal. A temporary residence at Norwood has enabled me (through your kindness) to be present on several occasions at classes in which the ordinary teaching given in the College was going on. I have thus had the opportunity of forming an opinion as to the quality of that teaching, and the progress of the pupils in grammar, geography, natural history, study of objects, history, and elocution. I was also present at several musical classes, but of these I am not competent to judge. I may say, however, that the singing seemed to me singularly interesting and pathetic.

Of the other classes above named I can speak in very high terms. I have seldom known even sighted students of the class and age of those of your College who showed so thorough a mastery of what they had learned. They had evidently been taught to think and reason, and not to be content until they thoroughly understood what they were reading or hearing about.

I look for great results from your success, and hope and believe that your example will raise the standard and methods of education of the Blind through the whole kingdom.

I am, with much respect,

Very truly yours,

F. J. Campbell, Esq.

THOS. HUGHES.

2 Manchester Square, W.:

April 10, 1876.

My dear Sir,—I was very much gratified when, on Tuesday last, I had the first opportunity of visiting your excellent Institution.

I had already admired the very remarkable performance of the College pupils at Dudley House last season; but, hearing them individually, I was struck by the unquestionable talent they displayed and by their surprising musical dispositions, which, under your masterly guidance, and the careful instruction of your able teachers, cannot fail to secure even more successful results than those already obtained.

Whether in the modest and rather timid execution of the Sonatinas by Kuhlau and Beethoven by the young children, or the more ambitious efforts of the older pupils in larger works, as the Sonata in C by Mozart, or the Rondo in G by Beethoven, the feeling for rhythm and accent, the *right musical understanding*, were manifest. The performance of Chopin's difficult Polonaise in C sharp minor quite surprised me by its vigour and delicacy.

The singing of the young ladies in Mr. Wetherbee's class did infinite credit to their clever and painstaking professor. Reissiger's Anthem, and part songs by Mendelssohn, Kreutzer, and others, if perhaps deficient in light and shade, left scarcely anything to desire with regard to intonation and correct enunciation of the words. The ingenious method practised in the tuning department interested me to the highest degree, and the favourable impression I carried from the Academy of Music for the Blind will not easily be forgotten. The importance of this really wonderful movement in favour of a class which hitherto had been considered as a heavy burden on the public, and as one whose infirmity rendered it unfit for anything else than handiwork of the simplest description, cannot be overrated.

Under the presidency of his Grace the Duke of Westminster, aided by the untiring zeal of the Honorary Treasurer, Sir Rutherford Alcock, and other active friends of the Blind, supported by the sympathies of the whole nation—beginning with the Royal family and extending to the humblest cottage—the College *must* ultimately prove a great success.

Let me thank you for your kindness and courtesy, for *all* you

have been instrumental in carrying out by your indefatigable energy and talent with your interesting pupils, and believe me,

Most sincerely yours,

JULIUS BENEDICT.

F. J. Campbell, Esq.

Earlsmead, Page Green,

Tottenham,

F. J. Campbell, Esq.

27th April 1877.

Dear Sir,—Lady Reed and I desire to thank you and Mrs. Campbell for your courtesy to us on the occasion of our recent visit to the College.

We were greatly gratified by the inspection of the establishment, and I feel assured that your system of instruction, both in general subjects and in music, is most efficient.

I have always felt that the Blind are specially apt to receive mathematical and musical teaching if from highly-trained teachers, and so far as we could judge, your instructors are eminently fitted for their work.

Wishing the College all success under your enthusiastic management,

I am, dear sir, yours truly,

CHARLES REED.

59 Conduit Street, W.,

May 4th, 1877.

Dear Mr. Campbell,—I cannot refrain from writing to tell you how greatly I was pleased with all that I saw and heard at Norwood yesterday, and how sincerely I congratulate you upon the excellent results obtained.

At the little concert you gave us I can honestly say that it reflected the greatest credit upon all concerned, both upon the teachers and the taught. Though I should have liked to see the elementary work, I have not a scrap of doubt as to its thorough goodness, for such results as were presented, whether from the solo singers, the organ playing, the pianoforte performance, or the choral *ensemble*, conclusively proved that point. All that I heard was good, and some portions of it were quite artistic. How you can attain such results is a mystery to me.

I can in no way so well and practically show my sympathy with

the noble work of philanthropy in which you are so earnestly engaged, as by proposing to give a concert in aid of your funds early in 1878, if we can but find a suitable time and place. At it I shall, with your permission, introduce some of those musical students who yesterday gave me so much pleasure.

Believe me, sincerely yours,

HENRY LESLIE.

F. J. Campbell, Esq.

APPENDIX D.

The following extracts from letters in regard to the employment of our pupils will be found interesting.

G Windsor Terrace. Clifton, July 11, 1876.

MY DEAR MR. CAMPBELL,—Our two ex-pupils are doing extremely well, and are as steady as possible. B. is a great favourite at the places he goes to, and is steadily increasing his practice. H. T. is in the largest pianoforte maker's here, and the last report of him was, they 'would take more of the same sort if they could get them.'

Very truly yours,

J. COLLIE.

Hon. Sec. of the Bristol Scholarship Com.

Glasgow, Oct. 24, 1876.

MY DEAR MR. CAMPBELL,—When I went to my place there were no arrangements made about pay or anything else. Mr. Pentland's idea was, that I would have to tune in the workshop for some time. The second day there were six pianos going out to a boarding school, and no one being in, he asked me if I could tune and regulate them. Of course I said 'Yes.' He looked at them before they went out, and was highly pleased. I never went to the workshop. I am receiving £1 per week till they get busy, and expect 25s. per week next month. You will find enclosed in this letter a note from Mr. Pentland.

Yours sincerely, R. W.

F. J. CAMPBELL, Esq. 49 Buchanan Street, Glasgow, Oct. 24, 1876.

Dear Sir,—We have much pleasure in informing you that R. W. is giving us great satisfaction as a pianoforte tuner, is most attentive to his duties, and in every other respect his conduct is most exemplary.

Yours truly, SWAN & PENTLAND.

Glasgow Mission to Outdoor Blind, Glasgow, Feb. 9, 1877.

MY DEAR MR. CAMPBELL,—I called on Connor's employer yesterday, and was glad to hear that he is getting on very well and giving general satisfaction.

Yours sincerely,

J. McDONALD.

Mr. CAMPBELL,

Bideford, Feb. 8, 1877.

Dear Sir.—I have seven new pupils; my income at present averages from £2 to £2 10s. per week, and still on the increase. The profit on concerts is not included, as I consider that apart from my regular income.

Yours very truly,

C. H.

Mr. CAMPBELL,

Aberdeen, Jan. 4, 1877.

Dear Sir,—You will be glad to hear of my safe arrival. I got without difficulty a nice situation. I am engaged as outdoor tuner, although I also tune in the wareroom; pay at present 30s. per week.

Yours respectfully,

O. McL.

APPENDIX E.

PROGRAMME OF PIANOFORTE RECITALS.

BACH, J. S.

- 18 Preludes twice.
- 15 Inventions „
- 6 French Suites „
- 6 English Suites „
- 6 Partitas, to be completed in the next month.

HAYDN.

- 17 Sonatas.
- Fantasia in C.
- Capriccio in G.
- Variations in F, twice.

MOZART.

- 18 Sonatas.
- 2 Rondos in D and A.
- Adagio in B.

BEETHOVEN.

- 27 Sonatas.
- 6 Sets of Variations.
- 1 Book of Bagatelles.
- 2 Rondos.
- Andante in F.
- Fantasia. Op. 77.
- Polonaise. Op. 89.

SCARLATTI.

- 18 Sonatas, twice.

MENDELSSOHN.

- 48 Songs without words, twice.
- Serenade and Allegro gioioso. Op. 43.

SCHUMANN.

- Sonata in F#. Op. 11, four times.
- 'Scenes of Childhood,' twice.
- Album of 43 pieces.
- Trio in D minor, twice.

TSCHAIKOWSKY.

- Pianoforte Concerto, five times.

BRAHMS.

- Quartett in G minor.

CHOPIN.

- 51 Mazurkas.
- 19 Nocturnes.
- 14 Valses.
- 10 Polonaises, mostly twice.
- 24 Préludes. Op. 28.
- Berceuse.
- 2 Impromptus.

FIELD.

- 18 Nocturnes.
- Pianoforte Concerto in Ab, three times.

- CLEMENTI.
6 Sonatas.

HUMMEL.
2 Sonatas. Op. 13 and Op. 20.
Rondo. Op. 11.
La Bella Capricciosa.
La Galante.

- DUSSEK.
Sonata. Op. 10.
Consolation, twice.
Les Adieux, "
La Chasse "

- HANDEL.
12 Piano Pieces.

- WAGNER.
2 Albumblätter, twice
Album-Sonata, "

- GABR.
Sonata. Op. 28, twice.
4 Volkstänze.
12 Aquarelles.
Arabeske.
'Spring' Fantasia.
'Christmas Eve.'

- GRIEG.
51 Pieces, twice.
Comprising Op. 3 6 pieces.
" 6 4 "
" 7 1 "
" 12 8 "
" 17 25 "
" 19 3 "
" 22 5 "
" 23 1 "
" 24 1 "

- RAFF.
Quartett. Op. 202, twice.
Quintett, "
Giga con variazioni.
'Abends.'

- 3 Pieces from Op. 75.

- LISZT.
Danse Macabre.
Sonata in B minor, three times.
Schubert, Fantasia. Op. 15, twice.
Hungarian Fantasia.
Hungarian Rhapsodies, No. 2 and
and No. 9, three times.
Étude Feux Follets, three times.
Étude in Ab, "
Valse Impromptu.
'Au bord d'une Source,' twice.
Au lac de Wallenstedt.

Besides miscellaneous pieces by—

- Alkan.
Döhler.
Drayschoek.
Gottschalk, 3 pieces.
H. Herz.
Jaell.

- Ch. Mayer, 4 pieces.
Litolff.
Reinecke, 3 pieces.
Spindler.
Schubert, 2 pieces.
Weber.

And, in the Teaching Recitals, instructive compositions by—

- Czerny. 28 Studies.
Clementi, 12 Sonatinas.
Kuklau, 22 Sonatinas.
Dussek, 6 Pieces, Sonatinas.
Hüntten, 9 Pieces.

- Kullak, Op. 62.
Seiss, 3 Sonatinas.
Dorn, circa 12 Pieces.
Krug.

APPENDIX F.

PUPILS' PIANOFORTE RECITAL.

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| <i>Mozart.</i> Sonata in C. | <i>Czerny.</i> Op. 821, Nos. 18, 19, 20, 22,
23, 24, |
| <i>Beethoven.</i> Sonata, Op. 14, No. 1. | <i>Kuhlau.</i> Sonatinas, Op. 88, No. 2. |
| <i>Haydn.</i> Sonata, No. 5. | <i>Czerny.</i> Velocities, Nos. 10 and 13. |
| <i>Beethoven.</i> Sonata, Op. 14, No. 2. | <i>Moschelles.</i> Etude in C Major, Op. 70. |
| <i>Mozart.</i> Sonata in F Major. | <i>Kuhlau.</i> Op. 88, No. 3. |
| <i>Schubert.</i> Impromptu, Op. 90, No. 4. | <i>Chopin.</i> Impromptu, Op. 29. |
| <i>Beethoven.</i> Bagatelles, Op. 33, No. 5. | <i>Kullak.</i> Etude in F Major. |
| <i>Clementi.</i> Op. 36, No. 4. | <i>Raff.</i> 'Tour à Cheval,' Op. 75, No. 8. |
| <i>Mendelssohn.</i> Song without words. | <i>Rubinstein.</i> Melody in F. |
| <i>Beethoven.</i> Sonata, Op. 49, in G Minor. | <i>Raff.</i> 'Marche de Bohémiens,' Op. 75,
No. 2. |
| <i>Czerny.</i> 'Velocity,' No. 16. | <i>Liszt.</i> 'Au bord d'une source. |
| <i>Schubert.</i> Impromptu, Op. 142, No. 2. | <i>Grieg.</i> 'In the Mountains,' Op. 19, No. 1. |
| <i>Czerny.</i> 'Velocity,' No. 1. | |
| <i>Kuhlau.</i> Sonatinas, Op. 20, No. 1. | |

PUPILS' ORGAN RECITAL.

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| 1. <i>Haydn.</i> Credo, First Mass. | 8. <i>Bach.</i> Fugue in D minor. |
| 2. Chants and Hymns (A. and M.) | 9. <i>Best.</i> Pedal Exercises in F, Bb,
Eb, Ab. |
| <i>Best.</i> Pedal Exercise in C. | 10. <i>Handel.</i> 'The Horse and his Rider.' |
| 3. Hymn Tune (A. and M.) <i>Beethoven.</i> | 11. <i>Mozart.</i> Agnus Dei. First Mass. |
| Motivo from Op. 73. | 12. <i>Beethoven.</i> Motivo from Op. 73. |
| 4. <i>Mozart.</i> Op. 34. Slow Movement. | 13. <i>E. J. Hopkins.</i> Preludial piece. |
| 5. Hymn Tune (A. and M.) | 14. <i>Smart.</i> 'Evening Prayer.' |
| 6. <i>Hesse.</i> Fantasie. | 15. <i>Handel.</i> Overture to the 'Messiah.' |
| 7. Hymn Tune (A. & M.) <i>Best.</i> Pedal | 16. <i>Mendelssohn.</i> Prelude in G Major. |
| Exercise in C. | |

PUPILS' SINGING RECITAL.

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| 1. 'Friar of Orders Grey.' | 13. Scales and Intervals. |
| 2. 'The Village Blacksmith.' | 14. 'The Watchman' (Hymn of Praise).
[<i>Mendelssohn.</i> |
| 3. 'The Yeoman's Wedding Song.' | 15. 'Zuleika.' <i>Mendelssohn.</i> |
| [<i>Prince Poniatowsky.</i> | 16. 'Suleika.' <i>Mendelssohn.</i> |
| 4. 'The Veiled Picture.' <i>Gounod.</i> | 17. 'Rosamunde.' <i>Schubert.</i> |
| 5. 'Nancy Lee.' <i>S. Adams.</i> | 18. 'Know'st thou the land.' <i>Beethoven.</i> |
| 6. 'Within these Sacred Bowers.' | 19. 'The dying nun.' <i>Schubert.</i> |
| [<i>Mozart.</i> | 20. 'Dreaming.' <i>Schubert.</i> |
| 7. 'The Wanderer.' <i>Schubert.</i> | 21. 'The young nun.' <i>Mendelssohn.</i> |
| 8. Study. No. 5, <i>Panzeron.</i> | 22. 'Oh! ye tears.' <i>Abt.</i> |
| 9. Study. No. 6, <i>Panzeron.</i> | 23. 'Ruby.' |
| 10. Vocalese in Db Major. | 24. 'Parting and Meeting.' <i>Mendelssohn</i> |
| 11. Sustained and Chromatic Scales. | 25. Three duets by Primary Class. |
| 12. 'To Chloe in Sickness.' <i>Bennett</i>
[and Scales. | |

APPENDIX G.

CLASSICAL CHAMBER CONCERTS

BY

THE PUPILS OF

THE ROYAL NORMAL COLLEGE AND

ACADEMY OF MUSIC FOR THE BLIND,

ASSISTED BY EMINENT ARTISTES,

AND A

PROFESSIONAL STRING QUARTETT.

PROGRAMMES.

FIRST CONCERT.

1. SOLO ORGAN . . . Prelude in G major. *Mendelssohn.*
Mr. A. WILMOT.
2. PART SONG . . . 'In the Forest' *Mendelssohn.*
COLLEGE CHOIR.
3. CONCERTO for Three Pianos, Two Violins, Viola, and Violoncello
in D minor . . . First Movement. Allegro Maestoso. *Bach.*
Mr. F. J. CAMPBELL, Mr. J. INGLIS, Mr. J. A. HOLLAND.
MM. C. DEICHMANN, W. WIENER, W. H. HANN, H. DAUBERT.
4. SONG . . . 'The Flowing Tido' *Barnby.*
Miss REECE.
5. QUARTETT for Two Violins, Viola, and Violoncello
Op. 9, No. 3, in C major *Beethoven.*
MM. C. DEICHMANN, W. WIENER, W. H. HANN, H. DAUBERT.
6. SONG . . . 'The Bird and the Maiden' *Spohr.*
Miss CAMPBELL.
Violin Obligato—Mr. W. WIENER.
7. TRIO in D minor, for Piano, Violin, and Violoncello *Schumann.*
Op. 63.
MM. FRITS HARTVIGSON, W. WIENER, H. DAUBERT.
8. TRIO . . . 'Protect us through the coming night' . . . *Curschmann.*
Miss JONES, Miss CAMPBELL, Miss REECE.
9. CANTATA . . . 'Adelaide' *Beethoven.*
Mr. W. H. CUMMINGS.
10. QUARTETT . . . 'God is a Spirit' *Bennett.*
Miss JONES, Miss REECE, Mr. J. GREGORY, Mr. E. SCHWIER.

SECOND CONCERT.

1. CANTATA . . . 'Spring's Message' . . . *Gade.*
COLLEGE CHOIR.
2. SONO on three notes . . . *Spohr.*
Miss CAMPBELL.
Violoncello Obligato, Mr. H. DAUBERT.
3. QUARTETT in G for Two Violins, Viola and Violoncello . . . *Haydn.*
MM. W. WEINER, C. DEICHMANN, W. H. HANN, H. DAUBERT.
4. SONG . . . 'O see the moon's silvery light' . . . *Schubert.*
Mr. J. GREGORY.
Violin Obligato, Mr. C. DEICHMANN.
5. SOLOS. Violoncello.
A. Abendlied . . . *Schumann.*
B. Minuetto . . . *Mozart.*
Mr. H. DAUBERT.
6. . . . 'Ave Maria' . . . *Gounod.*
Arranged from a prelude by Bach.
Miss JONES.
Violin Obligato, Mr. W. WIENER.
Organ, Mr. J. INGLIS.
Piano, Master W. F. SCHWIER.
7. TRIO for Piano, Violin, and Violoncello. Op. 97 . . . *Beethoven.*
MM. WALTER BACHE, C. DEICHMANN, H. DAUBERT.
8. DUET, TRIO, and CHORUS 'Venetian Boatman's Evening Song' . . . *Bach.*
Miss CAMPBELL, Miss REECE, Mr. J. EWING, and COLLEGE CHOIR.

THIRD CONCERT.

1. MOTETT . . . 'Hear my prayer' . . . *Mendelssohn.*
Miss JONES and the COLLEGE CHOIR.
Organ, Mr. E. J. HOPKINS.
2. CLAVIERSTUCK for four hands in Marschform. Op. 18 . . . *Gade.*
Master W. F. SCHWIER, Master J. SCORAH.
3. BALLAD . . . 'Lady of the Lea' . . . *Smart.*
Miss REECE.
4. DOUBLE QUARTETT and CHORUS 'Sleeping and Waking' . . . *Kreutzer*
COLLEGE CHOIR.
5. QUARTETT for two Violins, Viola, and Violoncello
in E flat minor. Op. 30 . . . *Tschaikowsky.*
(First time in England.)
MM. C. DEICHMANN, W. WIENER, W. H. HANN, H. DAUBERT.
6. MADRIGAL . . . 'Now is the month of Maying' . . . *Morley.*
COLLEGE CHOIR.
7. SONO . . . 'The Walnut Tree' . . . *Schumann.*
Miss CAMPBELL.
8. QUARTETT for Piano, Violin, Viola, and Violoncello . . . *Raff.*
Op. 202. No. 1.
(First time in England.)
MM. FRITS HARTVIGSON, W. WIENER, W. H. HANN, H. DAUBERT.
9. SOLO and CHORUS in Unison 'Nazareth' . . . *Gounod.*
Miss DICK, Miss REECE, and COLLEGE CHOIR.
Organ, Mr. E. J. HOPKINS.

FOURTH CONCERT.

1. PART SONG . . . 'May' . . . Robert Franz.
COLLEGE CHOIR.
2. QUARTETT for Two Violins, Viola, and Violoncello, in C major . Mozart.
MM. W. WIENER, C. DEICHMANN, W. H. HANN, H. DAUBERT.
3. ARIA . . . With verdure clad' ('Creation') . . . Haydn.
Miss JONES.
Organ, Mr. J. INGLIS.
4. CLAVIERSTUCK for four hands, in Marschform, Op. 18 . . . Gade.
Master W. F. SCHWIER, Master J. SCORAH.
5. TRIO . . . 'When twilight dews' . . . Stephen Jarvis.
Miss REECH, Mr. A. WILMOT, Mr. E. SCHWIER.
5. SONATA for Violin . . . No. 1, G minor . . . Bach.
Mr. C. DEICHMANN.
7. CHORUS for female voices, 'Spring,' Op. 35, No. 2 . . . Bargiel.
8. SONG . . . 'Song for Song' . . . Molique.
Miss CAMPBELL.
With Piano and Violin Accompaniment—Miss CARSON, Mr. W. WIENER.
9. QUINTETT for Piano, Two Violins, Viola, and Violoncello . . . Raff.
Op. 107.
MM. FRITS HARTVIOSON, C. DEICHMANN, W. WIENER, W. H. HANN,
H. DAUBERT.

FIFTH CONCERT.

1. SOLO OROAN—CHORUS 'The horse and his rider' (Israel in Egypt) Handel.
Mr. A. WILMOT.
2. PART SONG . . . 'Tis break of day' . . . Smart.
COLLEGE CHOIR.
3. SONG . . . 'Flowers of the Valley' . . . Weber.
Mrs. OSOOD.
4. SONATA for Piano and Violin Op. 24 in F. . . . Beethoven.
MM. J. INGLIS, W. WIENER.
5. SONO . . . 'The Lady of the Lea' . . . Smart.
Miss MAOGIE REECH.
6. SONO . . . 'The Huntsman, Soldier, and Sailor' . . . Spohr.
Mr. E. SCHWIER.
Violoncello Obligato, Mr. H. DAUBERT.
7. MOTETT for Female Voices 'Hear us, gracious Lord' . . . Mendelssohn.
MOUNT GLEE CLUB.
8. QUARTETT for two Violins, Viola, and Violoncello. Op. 30. Tschaiowsky.
MM. C. DEICHMANN, W. WIENER, W. H. HANN, H. DAUBERT.
9. SONO . . . 'When the heart is young' . . . Dudley Buck.
Mrs. OSOOD.
10. SOLO and CHORUS . . . The marvellous work' . . . Haydn.
Miss JONES and the COLLEGE CHOIR.
Organ, Mr. J. INGLIS.

SIXTH CONCERT.

1. CHORALE . . . 'Commit thy ways to Jesus' . . . *Bach.*
COLLEGE CHOIR.
2. QUARTETT for Piano, Violin, Viola, and Violoncello . . . *Schumann.*
Op. 47, in E flat.
MM. ANTON HARTVIGSON, C. DEICHMANN, W. H. HANN, H. DAUBERT.
3. SONG . . . 'The Bird and the Maiden' . . . *Spohr.*
Miss CAMPBELL.
Violin Obligato, Mr. W. WIENER.
4. SOLO VIOLA . . . 'Adagio from Concerto' Op. 108 . . . *Mozart.*
Mr. W. H. HANN.
Piano, Mr. FRITS HARTVIGSON.
5. Concerto for the Organ in B flat . . . *Handel.*
Mr. E. J. HOPKINS.
6. Selections from the 'Messiah' . . . *Handel.*
 - A. 'Comfort ye, My people.'
 - B. 'Every valley shall be exalted.'
 - C. 'And the glory of the Lord.'
 - D. 'Oh, thou that tellest.'
 - E. 'For, behold, darkness.
 - F. 'The people that walked in darkness.'
 - G. The pastoral symphony.
 - H. 'There were shepherds.'
 - J. 'Glory to God.'
 - K. 'He shall feed his flock.'
 - L. 'Come unto Him.'
 - M. 'He was despised.'
7. SOLO and CHORUS in Unison 'Nazareth' . . . *Gounod*
Miss DICK, Miss REECE, COLLEGE CHOIR.
Organ, Mr. E. J. HOPKINS.

SEVENTH CONCERT.

1. PART SONG . . . 'The Vale of Rest' . . . *Mendelssohn*
COLLEGE CHOIR.
2. SOLO ORGAN . . . Andante in F. from Symphony in C . . . *Beethoven.*
Transcribed and Executed by
Mr. E. J. HOPKINS.
3. Selections from 'Elijah' . . . *Mendelssohn.*
 - A. 'Ye people rend your hearts.'
 - B. 'If with all your hearts.'
 - C. 'Cast thy burden upon the Lord.'
 - D. 'Hear ye, Israel.'
 - E. 'Lift thine eyes.'
 - F. 'He, watching over Israel.'
 - G. 'Arise, Elijah.'
 - H. 'O Lord, I have laboured in vain.'
 - J. 'O rest in the Lord.'
 - K. 'He that shall endure to the end.'
4. QUARTETT for two Violins, Viola, and Violoncello . . . *Beethoven.*
Op. 18. No. 2, in G major.
MM. W. WIENER, C. DEICHMANN, W. H. HANN, H. DAUBERT.

5. PART SONG . . . 'May Bells.' Op. 39 . . . *Bargiel.*
MOUNT GLEE CLUB.
6. QUARTETT for Piano, Violin, Viola, and Violoncello . . . *Brahms.*
Op. 25, in G minor.
Miss RICHARDS, and MM. C. DEICHMANN, W. H. HANN, H. DAUBERT.
7. Madrigal . . . 'Now is the month of Maying' . . . *Morley.*
COLLEGE CHOIR.

EIGHTH CONCERT.

1. Selections from 'The Croation' . . . *Haydn.*
A. RECIT. 'In the beginning.'
B. CHORUS, 'And the Spirit of God.'
C. RECIT. 'And God saw the light.'
D. AIR. 'Now vanish before the holy beams.'
E. CHORUS, 'Despairing, cursing rage.'
F. RECIT. 'And God made the firmament.'
G. AIR and CHORUS, 'The marvellous work.'
H. RECIT. 'And God said, let the earth.'
J. AIR, 'With verdure clad the fields appear.'
K. AIR, 'Now heaven in fullest glory shone.'
L. RECIT. 'And God created man.'
M. AIR, 'In native worth and honour clad.'
N. TRIO, 'On Thee each living soul awaits.'
O. RECIT. 'In splendour bright.'
P. TRIO and CHORUS, 'The heavens are telling.'
2. PIANO DUET 'Three characteristic pieces for four hands.' Op. 18. *Gade.*
Master W. F. SCHWIER, Master J. SCORAH.
3. SONG . . . 'Addio' . . . *Mozart.*
Miss REECE.
4. SOLO VIOLONCELLO . . . 'Sonata' . . . *Boccherini.*
Mr. H. DAUBERT.
Piano, Madame BEESLEY.
5. SONO . . . 'Sing, smile, and slumber' . . . *Gounod.*
Miss JONES.
Violin Obligato, Mr. W. WIENER.
6. TRIO for Piano, Violin, and Violoncello . . . *Bronsart.*
Madame BEESLEY, Mr. W. WIENER, Mr. H. DAUBERT.
7. PART SONG . . . 'The May Bells.' Op. 39. . . *Bargiel.*
MOUNT GLEE CLUB.
8. PART SONG . . . 'The Lark' . . . *Mendelssohn.*
COLLEGE CHOIR.

NINTH CONCERT.

1. SOLO ORGAN . . . 'Evening Prayer' . . . *H. Smart.*
Miss CARSON.
2. CHORUS . . . 'He, watching over Israel' (Elijah) . . . *Mendelssohn.*
COLLEGE CHOIR.
Organ, Master W. F. SCHWIER.
3. ARIA . . . 'Non più di fiori' . . . *Mozart.*
Miss REECE.

4. SONG 'I fear no foe' *Pinsuti.*
Mr. S. BARNOUR.
5. TRIO . . 'Protect us through the coming night' . . *Curschmann.*
Miss JONES, Miss REECE, Mr. A. WILMOT.
6. SONG . . . 'The Huntsman, Soldier, and Sailor' . . *Spohr.*
Mr. E. SCHWIER.
Violoncello Obligato, Mr. H. DAUBERT.
7. DUET, TRIO, and CHORUS, 'Venetian Boatman's Evening Song' . . *Bach.*
Miss CAMPBELL, Miss REECE, Mr. E. SCHWIER, and COLLEGE CHOIR.
8. ARIA 'My heart ever faithful.' *Bach.*
Miss JONES.
Violin Obligato, Mr. C. DEICHMANN.
9. CANTATA for Solo, Chorus, and Orchestra, 'At the Cloister Gate' . . *Grieg.*
On this occasion given with piano.
Miss AMELIA CAMPBELL, Miss MAGGIE REECE, and MOUNT GLEE CLUB.
10. TRIO, in B major Op. 8, for Piano, Violin, and Violoncello . . *Brahms.*
Mr. FRANKLIN TAYLOR, Mr. C. DEICHMANN, Mr. H. DAUBERT.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

Dr.

Cr.

FOUNDATION, BUILDING, AND OUTFIT FUND.

RECEIPTS AND PAYMENTS

FROM JANUARY 1ST, 1877, TO DECEMBER 31ST, 1877.

To Receipts:—	£	s.	d.	By Amount overspent at the end of 1876, upon all sources	£	s.	d.
Donations	.	.	.	General Expenditure:—			
	.	.	.	Payments on Buildings	£2,886	10	8
	.	.	.	Furniture, Linen, &c., both for House, School, and London Office.	21	3	10
	.	.	.	Interest on Mortgage	333	5	8
	.	.	.	" on Builders.	181	2	11
	.	.	.	" on Loan from Bankers	41	12	10
	.	.	.	Alterations and Fixtures	90	6	5
	.	.	.	Purchase of Musical Instruments	435	4	8
	.	.	.	School Apparatus, Books, and Appliances	1	16	6
	.	.	.	Office and General Expenses:—	3,491	3	6
	.	.	.	Public Meetings and Concerts.	£183	16	3
	.	.	.	Rent, Rates, and Taxes	72	11	0
	.	.	.	Salaries	201	9	11
	.	.	.	Travelling Charges	18	13	1
	.	.	.	Printing and Advertising	138	5	3
	.	.	.	Postage, Stationery, and Sundries	32	7	1
	.	.	.		£647	2	7
	.	.	.	Less proportion chargeable to Current Expenses	161	15	8
	.	.	.	Balance unexpended	485	6	11
	.	.	.		70	7	10
	.	.	.		£5,245	4	0

Dr.

CURRENT RECEIPTS AND EXPENDITURE.

Cr.

FROM JANUARY 1ST, 1877, TO DECEMBER 31ST, 1877.

	£	s.	d.		£	s.	d.
To Receipts :—				By College Expenses :—			
Donations	£679	18	6	Educational, Musical, and Tuning Department :—			
Subscriptions	109	16	0	Salaries	£1,580	5	5
Rent of Hall	86	6	0	• Travelling	96	19	11
„ Meadow	13	0	0	Fares of Pupils to and from Factories	61	17	3
Sale of Sheds	20	0	0	Hiring Instruments, and moving same	14	0	8
Sundries	1	4	6	Musical and Tuning Appliances, Books, &c.	43	14	8
Receipts on behalf of particular Pupils :—			912				1,776 17 11
Donations	£217	17	11				
Subscriptions	1,940	5	4	„ House Expenses :—			
Fees for Private Pupils	816	7	8	Rates, Taxes, and Repairs	£266	1	4
Balance overspent	2,974	10	11	Wages	326	3	5
			894	Provisions	1,510	19	11
				Firing and Lighting	348	10	6
				Washing	237	12	0
				Insurance	10	5	0
				Postage and Stationery	34	9	9
				Medicine	13	6	11
				Haberdashery	35	5	0
				Cleaning and Sundries	30	5	8
							2,842 19 6
				„ Office and General Expenses :—			
				Proportion chargeable to Current Expenditure (for particulars see Building Fund)	161	15	8
							£4,781 13 1

* Travelling charges includes visit to various towns.

GENERAL CASH STATEMENT.

31st DECEMBER 1877.

LIABILITIES.		ASSETS.	
	£ s. d.		£ s. d.
To Temporary Loan :—		By Balance at Bankers' :—	
Messrs. Ransom, Bonverie & Co.	1,000 0 0	Messrs. Barclay, Bevan & Co.	19 19 4
.. Balance of Building and Outfit Account not yet expended*	70 7 10	Messrs. Ransom & Co.	2,133 2 11
			<u>£2,153 2 3</u>
		Less Cheques not presented	2,102 11 7
			<u>50 10 8</u>
		Cash in hands of Principal	125 0 0
		.. Over-spent on Current Account	894 17 2
			<u>£1,070 7 10</u>

* There are Liabilities on Building and Outfit Account not yet entered in the Accounts, amounting to £2,380.

We beg to certify that we have examined the above Accounts, and compared them with the vouchers, and find they are correct.

WAGSTAFF BLUNDELL, FIGGS. & CO.,
Accountants,

12th June 1878.

12 Delahay Street, Westminster.

GIFTS IN KIND.

Messrs. T. Tapling & Co., twenty bedsteads, beds, and bedding
for children in the Kinder-Garten Department.

Messrs. Novello, Ewer & Co., the use of musical library.

Messrs. Beringer & Strohmenger, the use of musical library.

W. Farmer, Esq., the use of circulating library.

Messrs. Broadwood & Sons, the use of Concert Grand during
the entire year; also for the use and removal of pianos at our
public meetings and concerts given in London or vicinity.

Present of game, from His Grace the Duke of Westminster, K.G.

One Cottage Piano from a friend, through Benjamin Standring,
Esq.

Violin and violoncello from Mrs. Devas.

Violin and violoncello from W. Dawson Littledale, Esq.

Harp and harp stand, with string box and extra set of Roman
strings, by Mrs. Birch.

Four music stands, by W. H. Hann, Esq.

Music from Miss Gamell.

Type-writer, from the Remington Sewing Machine Company.

Fine collection of Shells, from Mr. Home, of Ceylon.

Copy of 'Paradise Lost,' from Mrs. Fairfax.

Third gift of books from Williams' Library (Ancient Classics for
English Readers), 20 volumes.

Selections from different portions of the Bible and other books
in Moon's type, from Sir Charles Lowther, Bart.

Clothes, toys, fruit, and gifts for the Christmas tree, from various
friends.

LIST OF DONATIONS AND SUBSCRIPTIONS, FOR THE GENERAL PURPOSES, AND FOR THE FOUNDATION, BUILDING, AND OUTFIT FUND,

RECEIVED FROM JANUARY 1ST TO DECEMBER 31ST 1877.

*The Hon. Treasurer will be glad to be informed of any inaccuracies in
this List.*

	Donations			Subscriptions			Building Fund		
	£	s.	d.	£	s.	d.	£	s.	d.
Acland, Rev. A. H. D. . . . .	...			1	1	0			
Allen, S., Esq., per A. Miall, Esq.	2	2	0						
Anonymous	2	0	0						
Anonymous	1	0	0						
Anonymous Contributors at Annual Meeting, July 12th	5	3	0						
Anonymous Contributors at Meeting at Dudley House	1	11	6						
Antrobus, Rev. J. . . . .	...			2	2	0			
Armitage, T. R., Esq., M.D. . . . .	...			...			2000	0	0
Aukland, Mrs. . . . .	...			...			1	1	0
Badham, Miss A. J. . . . .	...			2	2	0			
Baily, Mrs. Farmer	5	5	0						
Baker, Sir George, Bart. . . . .	...			1	1	0			
Barrington, Dowager Lady	5	0	0						
Beaucher, Lord George . . . . .	...			1	1	0			
Belcher, Lady Diana . . . . .	...			1	1	0			
Bell, James, Esq. . . . .	...			1	1	0			
Benson, Miss	5	5	0						
Bessborough, Earl of . . . . .	...			2	0	0			
Bland, Mrs. G. D. . . . .	...			1	1	0			
Blumenthal, J., Esq.	2	0	0						
Boothby, Mrs. C. . . . .	...			1	1	0			
Bowring, Edgar A., Esq., C.B.	2	0	0						
Bradberry, T., Esq. . . . .	...			1	1	0			
Bradford, Major-General	1	1	0						
Brassey, Mrs. T. . . . .	...			...			20	0	0
Butler, A., Esq.	1	0	0						
Cabbell, Mrs. Bond	1	1	0						
Casella, L., Esq. . . . .	...			1	1	0			
'C. H. A. C.' . . . . .	...			0	2	6			
Chance, Mrs.	0	10	0						
Chaplin, Mrs. E. . . . .	...			2	2	0			
Chepmell, Dr.	2	10	0						
Colebrook, John, Esq. . . . .	...			2	2	0			
Corporation of the City of London . . . . .	...			...			210	0	0
Croft, Rear-Admiral H.	1	1	0						
Croson, Mrs. E. . . . .	...			2	2	0			

Amounts forward . £38 9 6 £22 1 6 £2,231 1 0

	Amounts forward	Donations			Subscriptions			Building Fund		
		£	s.	d.	£	s.	d.	£	s.	d.
'C. S.'		38	9	6	22	1	6	2,231	1	0
Cumberbatch, L. T., Esq., M.D.		50	0	0	...			20	0	0
Cumberbatch, Mrs.		...			1	1	0			
Cutlers, Worshipful Company of		...			1	0	0			
Darwin, W. E., Esq.		10	10	0						
Douglas, A., Esq.					1	1	0			
Doyle, P. W., Esq.		2	0	0						
Drummond, Mrs. R.		...			1	1	0			
Dukinfield, Lady		...			1	1	0			
		2	0	0						
Ebury, Lord				10	10	0
'E. C.,' per Mrs. Lang				1	1	0
Egerton of Tatton, Lord				25	0	0
Elliot, Sir T. F.		...			1	1	0			
Everington, E. R., Esq.		...			1	0	0			
Exeter, Dowager Marchioness of		5	5	0						
Farley, Miss A.		1	1	0	1	1	0			
Fawcett, Miss		...			1	0	0			
Field, Barclay, Esq.		...			2	2	0			
FitzRoy, Mrs. Cavendish		5	0	0						
Flowers, C. E., Esq.		2	2	0						
Friend, A.		0	1	0						
Gardner, H., Esq.				2,000	0	0
Glasson, Miss E.		0	5	0						
Glennie, W. R., Esq.		...			1	1	0			
Graham, James, Esq., Executors of the late		250	0	0						
Graham, Mrs.		0	10	0						
Greathead, Miss M. E. H.		...			1	1	0			
Grosvenor, Lord Richard, M.P.				50	0	0
Gull, Lady		...			2	2	0			
Gwydyr, Lord		...			2	2	0			
Hall, Mrs.		2	0	0						
Hamilton, F. A., Esq.		10	0	0						
Hampstead Amateur Musical Society (per R. R. Prance, Esq.)		21	17	6						
Hanson, T. A., Esq.		1	1	0						
Harris, A., Esq., Jun.		...			2	2	0			
Hartley, Mrs.		2	0	0						
Hatherley, Lord				10	10	0
Hawksley, T., Esq., M.D.		26	5	0	2	2	0			
Haynes, Miss		1	1	0						
Henderson, James, Esq., to Concert Fund		10	10	0						
Hennings, Mrs.		5	0	0						
Hicks, G. M., Esq.		5	5	0						
Hill, Miss Lucy		2	0	0						
Holland, Robert, Esq. (per Sir Rutherford Alcock, K.C.B.)		10	10	0						
Hopkins, E. J., Esq.		5	0	0						
Howard, Miss D.		2	2	0						
Howard, Theodore, Esq.		1	1	0						

Amounts forward £472 16 0 £43 19 6 £4348 2 0

	Amounts forward	Donations			Subscriptions			Building Fund		
		£	s.	d.	£	s.	d.	£	s.	d.
		472	16	0	43	19	6	1318	2	0
'J. K.'			0	10	6			
Johnstone, Miss		5	0	0						
Kaye, Miss H. E. A.			1	0	0			
Kennedy, Mrs.			1	1	0			
Knowles, Miss		1	0	0						
Knowles, Mrs.		1	0	0						
Lady, A		0	4	6						
Lang, Mrs.			2	2	0
Laurio, Mrs.			0	10	0			
Leathersellers, The Worshipful Company of		10	10	0						
Lempriere, Miss			2	2	0			
Levenson, T., Esq.		2	2	0						
Lewin, Miss		0	5	0						
Lewin, Miss		0	5	0						
Lewin, Mrs. J. E.			1	1	0			
Lord Mayor, The Right Hon. the		10	0	0						
Loutheart, G.		2	2	0						
Loyd, W. Jones, Esq.			5	5	0			
Lyon, Mrs.			1	1	0			
Macdonald, Lady Ramsay		20	0	0						
Macdonald, Miss		5	0	0						
Matheson, Donald, Esq.			1	0	0			
McKinnell, J., Esq.			1	1	0			
Mellor, J. W., Esq.			1	1	0			
Millais, Mrs. J. E.		5	5	0						
Miller, Mrs.		0	10	0						
Mitchell, W. R.		5	5	0						
Moore, Joseph, Esq., Jun.			1	1	0			
Mott, Marcus, Esq.			1	1	0			
Murray, W. P., Esq.			1	1	0			
Nettlefold, F., Esq.		5	5	0						
Noble, John, Esq.			20	0	0
Olding, Stephen, Esq.		10	10	0						
Parry, Miss Jones		1	0	0						
Powerscourt, Viscount		5	0	0						
Prendergast, Mrs.		5	0	0						
Price, Mrs. R.			1	1	0			
Price, Miss			1	1	0			
Pulford, F. K., Esq., to Concert Fund		10	10	0						
Ramsay, R. W., Esq.			1	1	0			
Raphael, Mrs. H. L.		5	0	0						
Readers of the 'Christian' (per Messrs. Morgan and Scott)		5	0	0						
Redman, T. E., Esq.			2	10	0			
Ricketts, Miss E. C.		3	0	0						
Robertson, Mrs. S. Nisbet			1	1	0			
Robertson, P., Esq.			1	0	0			
Amounts forward		£591	9	6	£70	9	0	£4370	4	0

	Amounts forward	Donations			Subscriptions			Building Fund		
		£	s.	d.	£	s.	d.	£	s.	d.
Roe, M. T., Esq.		591	9	6	70	9	0	4370	4	0
Rogers, N., Esq., M.D.		...			1	1	0			
Rothschild, Miss Hannah de		...			1	0	0			
					...			250	0	0
Scott, A., Esq.		0	12	0						
Shelley, Spencer, Esq.		5	0	0						
Skinner, Worshipful Company of		21	0	0						
Slatter, Mr., and Friends		0	6	6						
Smith, Dudley R., Esq.				25	0	0
Smith, F. L., Esq.		2	0	0						
Smith, G., Esq.		5	0	0						
Smith, Lady		5	0	0						
Smith, Miss A.		...			1	1	0			
Smith, T., Esq.		1	0	0						
Spottiswoode, The Misses		...			1	1	0			
Stainer, J., Esq., Mus. Doc.		...			1	1	0			
Steele, Mrs. H. Lee		...			1	1	0			
Stirling, Sir W., Bart		1	1	0						
Strafford, Earl of		...			5	0	0			
Strange, Mrs.		1	0	0						
Sturgis, Mrs. Russell		...			2	0	0			
Tapling & Co., Messrs.		...			5	5	0			
Tarratt, J., Esq.		...			2	2	0			
Templemore, Lord		5	5	0						
Thornton, R., Esq., to Concert Fund		10	10	0						
Tomlinson, Rev. J. P.		...			1	1	0			
Trevelyan, Sir Charles, Bart., K.C.B.		5	0	0						
'Two Sisters'		5	0	0						
Viney, J., Esq.		...			1	1	0			
Walters, W. M., Esq.		1	0	0						
Warren, E., Esq.		...			2	2	0			
Warren, J., Esq.		10	10	0						
Warren, Miss S.		5	5	0	1	1	0			
Warren, T. P., Esq.		...			1	1	0			
Warburton, R. E. E., Esq.		...			1	1	0			
Watts, Miss L.		1	1	0						
Welch, Mrs.		...			2	2	0			
Welch & Margetson, Messrs.		...			1	1	0			
Weldon, Mrs.		1	0	0						
West, Mrs. H.		...			3	0	0			
Westminster, His Grace the Duke of, K.G.				500	0	0
Wharnccliffe, Earl		...			2	2	0			
Wheeler, Mrs.		...			1	1	0			
Wickham, L. W., Esq.		...			2	2	0			
Williams, Mrs.		0	7	6						
Windsor, Miss		0	10	0						
Winkworth, Mr. & Mrs.				100	0	0
Wrigley, Mrs.		1	1	0						
Totals		£679	18	6	£109	16	0	£5245	4	0

CONTRIBUTIONS

TO THE

SCHOLARSHIP FUND AND IN BEHALF OF PARTICULAR PUPILS.

	Donations			Subscriptions			Fees		
	£	s.	d.	£	s.	d.	£	s.	d.
Ackroyd, Wm., Esq. (per Mr. J. Kinsley) .	...			5	0	0			
Allen, H. G., Esq.	5	5	0						
Anderson, Miss . . . . .	...			3	0	0			
Arbuthnot, A., Esq. . . . .	...			2	2	0			
Armitage, T. R., Esq., M.D. . . . .	...			317	10	0			
Armitage, Mrs. W. J. . . . .	...			22	3	9			
Aukland, Mrs. . . . .	...			1	1	0			
Ayerst, J. S., Esq., M.D. . . . .	...			0	10	0			
Baker, G. K., Esq. . . . .	...			1	1	0			
Balls, Mrs. . . . .	...			...			14	0	0
Barber, Miss . . . . .	...			...			80	0	0
Barclay, Perkins, & Co., Messrs.	10	0	0						
Bayley, Rev. J. . . . .	...			16	10	0			
Benevolent Fund Committee of the New Church, Camden Road (per Miss Gibbs)	...			1	5	0			
Bennett, Miss H. . . . .	...			1	1	0			
Benzon, Mrs., the late . . . . .	...			30	0	0			
Bevan, C. J., Esq.	10	0	0						
Birch, Mrs. . . . .	...			1	1	0			
Boileau, Miss M. G. . . . .	...			1	0	0			
Booth, Mrs. . . . .	...			25	0	0	...		
Boots, Mrs. . . . .	...			...			15	0	0
Bordman, Miss	0	10	0						
Botly, W., Esq. . . . .	...			1	1	0			
Boyd, Rev. Dr. . . . .	...			1	0	0			
Braik, J. C., Esq.	1	0	0						
Brand, G. B., Esq.	1	0	0						
Brand, J. A., Esq.	1	0	0						
Bristol Committee of the College (per W. H. Harford, Esq.) . . . . .	...			80	0	0			
Broado, G. G., Esq. . . . .	...			1	1	0			
Broan, J., Esq. . . . .	...			...			7	6	8
Brown, J. C., Esq. (per G. Stormont Murphy, Esq.) . . . . .	...			25	0	0			
Buckle, John, Esq. . . . .	...			50	0	0			
Burton, R., Esq. (per Mrs. W. J. Armitage)	...			1	1	0			
Carter, Miss A.	2	0	0						
Carver, Rev. Dr.	1	1	0						
Casson, F., Esq. . . . .	...			1	0	0			
Chancellor, Rev. H. J. . . . .	...			1	1	0			
Chapman, Miss A. . . . .	...			1	0	0			
Churchill, Miss . . . . .	...			1	1	0			
Clare and Walker, Messrs. . . . .	...			1	1	0			
Clarke, Willington, Esq. . . . .	...			1	1	0			
Clive, Mrs. Captain . . . . .	...			1	1	0			

Amounts forward £31 16 0 £594 12 9 £116 6 1

	Amounts forward	Donations			Subscriptions			Fees		
		£	s.	d.	£	s.	d.	£	s.	d.
Clowes, Miss F.		31	16	0	594	12	9	116	6	8
Coates, Sir Peter			1	1	0			
Collection at Concert held at Anerley Congregational Church (per J. McDonald, Esq.)			63	8	4			
Collection at St. Aubyn's Congregational Church (per E. Viney, Esq.)		8	17	7						
Collection for Sunday Hospital Fund at Anerley Congregational Church (portion of) (per B. Calway, Esq.)		17	1	10						
Conway, Rev. M. D.		7	13	4						
Cookson, W. J., Esq.		33	1	8						
Craddock, G., Esq. (per Mrs. W. J. Armitage)				30	0	0
Crampton, Mrs. P. C.			1	1	0			
Davies & Jones, Messrs.		5	0	0	1	1	0			
Davis, Mrs.					
Deffell, Mrs., and Friends			31	5	0
Directors of the Dundee Institution for the Blind (per R. B. Ritchie, Esq.)		5	0	0						
Doxat, Miss			60	0	0			
Droop, H. R., Esq.		2	0	0						
Duke, Rev. R.			5	5	0			
Dunlop, Colin H., & Co., Messrs.			15	0	0			
Dunsford, Mr. J. T.		6	6	0						
Eddison, R. W., Esq. (per Mrs. W. J. Armitage)				5	0	0
Edinburgh Committee of the College (per J. P. Coldstream, Esq.)			1	1	0			
Edmond, R. H., Esq.			155	0	0			
Erskine, Lady			15	15	0
Fell, Mrs.			1	1	0			
Field, Mrs.			19	19	0
Ford, F., Esq.			1	1	0			
Franks, James, Esq.		10	10	0						
Fraser, Donald, Esq., M.D.			20	0	0			
Friend, A		1	1	0						
Friend, A (per Mrs. W. J. Armitage)		...			2	2	0			
Friend, A (per H. A. Lyman, Esq.)		1	0	0						
Friends (per Mrs. Butler)		...			33	5	0			
Garner, T., Esq.		2	2	0						
Glasgow Committee of the College (per W. A. Arrol, Esq.)			465	12	6			
Gould, Miss F.			1	0	0			
Gould, Miss H. N.			1	0	0			
Gregory, Rev. Canon		1	1	0						
Gregory, Mr. J.			5	0	0
Grey, Lady		5	0	0						
Haines, E. R., Esq.			5	5	0			
Amounts forward		£137	10	5	£1429	18	7	£223	5	8

	Amounts forward	Donations			Subscriptions			Fees		
		£	s.	d.	£	s.	d.	£	s.	d.
		137	10	5	1429	18	7	223	5	8
Haines, Miss		0	2	6						
Haliburton, Mrs.			1	0	0			
Hall, Miss		0	10	0						
Hallett, J. A., Esq.			1	1	0			
Halsey, Rev. J.			1	1	0			
Halsey, Mrs.			1	1	0			
Hamilton, Mrs. Maxwell			0	10	0			
Hammond, G. R., Esq.			6	0	0
Hankey, Miss Alers			10	0	0			
Hanks, James U., Esq.			1	1	0			
Heap, Mrs.			7	10	0			
Hearn, W., Esq.			1	1	0			
Hemmings, Mrs.		1	0	0						
Hey, S., Esq. (per Mrs. W. J. Armitage)			1	1	0			
Hill, J. W., Esq. (Ditto)			1	1	0			
Homan, E., Esq.			2	2	0			
Home, J. W., Esq. (per C. C. Colloy, Esq.)			60	0	0
Hopkins, Miss, Collected by		1	0	0						
Horniman, F. J., Esq.			2	2	0			
Howson, Mrs.			12	0	0			
Huntley, F. M., Esq.			2	2	0			
Hussey, Miss			100	0	0
Ingham, Mr. C. (per Mrs. W. J. Armitage)			0	10	0			
Jacob, Rev. J. A.			10	0	0			
Jervoise, S. Clarke, Esq.			1	0	0			
Johns, Mr. C.			15	0	0
Josephs, Miss			1	1	0			
Kinnaird, Lady			12	10	0			
Kinnaird, Lord, The late			5	0	0			
Kinsley, Mr. J.			21	7	3			
Kitson, J., Esq., Jun. (per Mrs. W. J. Armitage)...			2	2	0			
Latham, Mrs. M. E.			1	1	0			
Leaf, Mrs. F.		5	0	0						
Lee, J. E., Esq.		5	0	0						
Legg, Mrs.			6	0	0
Leighs, Miss M.			1	0	0			
Lough, J., Esq.		1	1	0						
Lunar, F. W., Esq.		1	1	0						
Lyman, H. A., Esq.			3	3	0			
Macdonald, Lady Ramsay			1	1	0			
Macdonald, Miss			0	10	6			
Mateer, Rev. S.			10	0	0
Maudslay, Mrs.			1	1	0			
McCandlish, Miss			30	0	0
McDonald, John, Esq.			1	1	0			
McKean, H., Esq.			1	1	0			
McLaren, J., Esq.			1	1	0			
Mephum, Mr. J.			7	0	0
Amounts forward		£152	4	11	£1539	1	4	£157	5	8

	Amounts forward	Donations			Subscriptions			Fees		
		£	s.	d.	£	s.	d.	£	s.	d.
Miller, Mrs.		152	4	11	£1539	1	4	457	5	8
Mirylees, Mrs.		...			1	1	0			
Moore, Miss Julia		5	5	0	1	1	0			
Moreland, W. H., Esq.		...			1	1	0			
Neilson, J., Esq.				30	0	0
Newman, A., Esq.		...			0	10	6			
Newman, Mrs.		...			1	1	0			
Nicholson, Miss (per Mrs. W. J. Armitage)		...			3	0	0			
Niederheismann, C. R., Esq.		...			0	10	6			
Norwich Ladies Committee (per Miss Howell and Mrs. Buxton)		...			60	0	0			
Palmer, Mr. B.				12	10	0
Pawson, J. E., Esq. (per Mrs. W. J. Armitage)		...			2	2	0			
Peck, J., Esq. (per Mr. C. Johns)		...			2	2	0			
Perth Committee of the College (per J. Wilson, Esq.)		...			47	10	0			
Petter, G. W., Esq.		...			1	1	0			
Phillips, Miss F. M.		...			2	0	0			
Piper, W., Esq.		2	0	0						
Podbury, J. A., Esq.		1	1	0						
Pontigny, Victor de, Esq.		...			1	0	0			
Pott, Messrs.		3	3	0						
Powell, J. Y., Esq.		20	0	0						
Pugh, Warren, Esq.		...			10	10	0			
Pulford, A., Esq.		...			2	2	0			
Raymond, John, Esq.				60	0	0
Reading Committee of the College (per Miss L. Turquand)		...			40	0	0			
Roberts, Miss		...			0	10	6			
Rook, Miss F. E.		...			0	10	6			
Royds, C. M., Esq.		...			12	0	0			
Russell, J. A., Esq.		1	1	0						
Russell, Miss		1	1	0						
Samuels, S., Esq.				18	0	0
Schlatter, Madame		...			25	0	0			
Schuster, Lady		...			1	1	0			
Sewell, Mrs.		10	0	0						
Sharman, C. C., Esq.		...			1	1	0			
Sheppard, Mrs.		...			1	0	0			
Smith, Dudley R., Esq.		5	0	0						
Smith, F. L., Esq.		...			0	10	6			
Smith, Mrs. W. E.		1	1	0						
Soddy, Mr.				8	12	0
Stanhope, General		...			2	2	0			
Staples, Mr.				10	0	0
Stewart, A., Esq.		...			1	1	0			
Tait, G. Martyn, Esq.		...			6	13	6			
Tait, W., Esq.				60	0	0
Amounts forward		£201	16	11	£1767	3	4	£656	7	8

	Donations			Subscriptions			Fees		
	£	s.	d.	£	s.	d.	£	s.	d.
Amounts forward	201	16	11	1767	3	4	656	7	8
Tapscott, Mrs.			1	1	0			
Taylor, H. Lowman, Esq.			1	1	0			
Taylor, Mrs. H. Lowman			1	1	0			
Taylor, Rev. R.			5	0	0			
Taylor Brothers, Messrs. (per Mrs. W. J. Armitage)			2	2	0			
Tobb, Miss E.			1	0	0			
Thornthwaite, Mrs.			60	0	0
Tietkens, Mrs.			1	1	0			
Tritton, Joseph, Esq.			3	3	0			
Truscott, Sir Francis W., Bart.			1	1	0			
Turnbull, Colonel J.			1	1	0			
Viney, E., Esq.			1	1	0			
Walters, L., Esq.	1	1	0						
Wardrop, Mrs.			60	0	0			
Warren, Mrs.			5	5	0			
Warren, T., Esq.			1	1	0			
Wealands, Mr. R. D.			3	12	0			
Weaver, Mrs.			5	0	0
Wells, F., Esq.	5	0	0						
Wheatley, C., Esq. (per Mrs. W. J. Armitage)			5	0	0			
Wheler, Lady	5	0	0				3	0	0
Whiteside, Mrs.			2	0	0
Whitfield, Mr.					
Wigans and Cosier, Messrs.	5	0	0						
Willet, —, Esq.			5	0	0			
Williams, Miss E. J.			1	0	0			
Williams, T. W., Esq.			1	1	0			
Wilmot, E. D., Esq.			60	0	0
Winkworth, Mrs.			60	0	0			
Woodhouse, S., Esq.			1	1	0			
Woods, W. Fell, Esq.			0	10	0			
Wormald, H. W., Esq. (per Mrs. W. J. Armitage)			10	10	0			
Wright, Mr. R.			15	0	0
Wyse, Mrs.			15	0	0
Yardloy, Miss			0	10	0			
Totals	£217	17	11	£1940	5	4	£816	7	8

Annual Subscribers are respectfully informed that their Subscriptions become due on the First of January, and that the payment of the same as early as possible would greatly assist the Committee of Management.

FORM OF BEQUEST.

The following Form of Bequest is recommended to anyone who may feel disposed to assist the Institution by Will:—

“I give and bequeath, out of such part of my personal estate as may lawfully be applied for that purpose, the sum of*

free of legacy duty, to the ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND, situated at Upper Norwood, Surrey; and the receipt of the Treasurer of the said Institution for the time being shall be a good discharge to my executors for the same.”

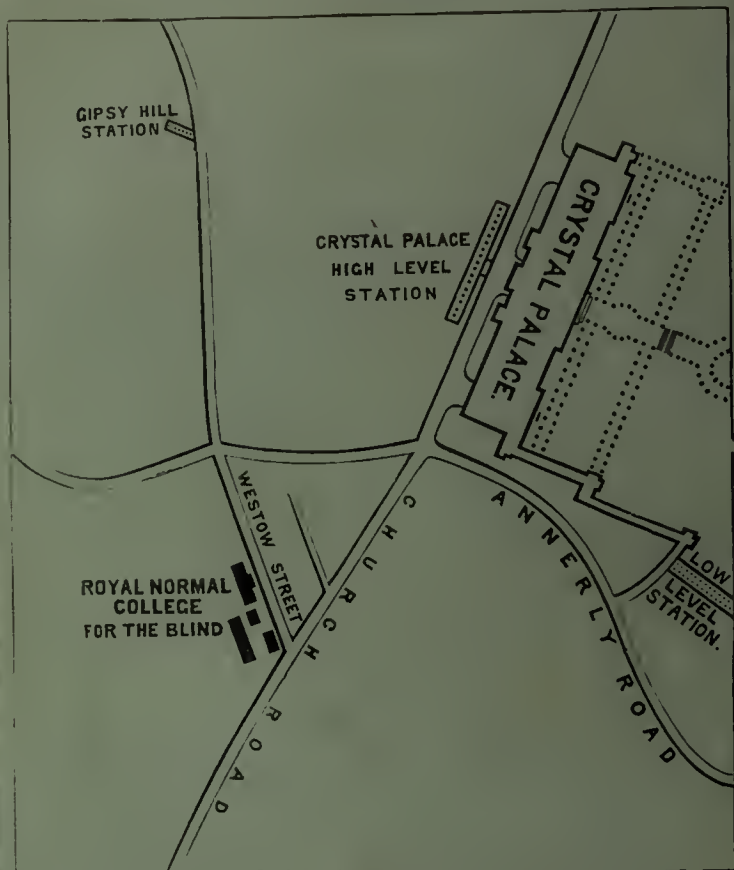
N.B.—Devises of Land, or of money charged on land, or secured on mortgage of lands or tenements, or to be laid out in lands or tenements, or to arise from the sale of lands or tenements, are void; but money or stock may be given by Will if not directed to be laid out in land.

The Will or Codicil giving the Bequest must be signed by the Testator in the presence of two witnesses, who must subscribe their names in his presence, and in the presence of each other.

* The sum to be expressed in words at length.

OUTLINE MAP

Showing the Position of the College at Upper Norwood, and of the Railway Stations in the Neighbourhood



THE PUBLIC ARE CORDIALLY INVITED TO VISIT THE COLLEGE.

Regulations for Visitors may be found on page 3 of this Report